

FTT

**HAND BOOK
TO
WINTER SPORTS.**

Fancy Skating

**PLAIN SKATING,
ROLLER SKATING,**

**ICE BOATING
&c. &c. &c.**

By Henry Chadwick.



**BEADLE & ADAMS
NEW YORK.**

TWO NEW BOOKS

—FOR—

Exhibitions and Home Entertainments.

DIME DIALOGUES, NO. 25.

The Societies of the Delectables and *Les Miserables*. A very Social Drama with a Reform Suggestion. For two ladies and two gentlemen.
What Each Would Have. A Rhymed Presentation of Wishes. For six little boys and teacher.
Sunshine Through the Clouds. A Business Affair. For four ladies.
The Friend in Need. An Irish Experience. For four males.
The Hours. A Dress Fancy, in Verse. For twelve little girls.
In Doors and Out. A Dialogue in Rhyme. For five little boys.
Dingbats. A Farce. For one female and three males.
The Pound of Flesh. The Court Scene from "Merchant of Venice." For three boys.
Beware of the Peddlers. A Domestic Drama. For seven mixed characters.
Good Words. A Series Recitation. For a number of boys.

A Friend. A Series Recitation. For a number of little girls.
The True Use of Wealth. A Local Excitement. For a whole school.
Gamester. An Illustrated Charade in Action. For numerous characters.
Put Yourself In His Place. Adapted from Sanders' Union Speaker. For two boys.
Little Wise Heads. A Petite Parlor Play. For four little girls.
The Regenerators. A "Fresh" Emeute. For five boys.
Crabtree's Wooing. A Village Comedy. For several characters.
Integrity the Basis of All Success. Adapted. For two males.
A Crooked Way Made Straight. A Domestic Passage. Elaborated from McGuffey's Fifth Reader. For one gentleman and one lady.
How to "Break In" Young Hearts. A Scene from Sheridan's "Rivals." For two ladies and one gentleman.

DIME JOLLY SPEAKER, NO. 22.

special collection of pieces, droll, laughable and humorous, from the best American wits and humorists, with numerous originals and adaptations.

Grandfather's Clock,
The XIXth Century,
Mary's Von Little Ram,
A Familiar Lecture on
Science,
Old and New Time,
Clayfoot's Spirit Race,
The Village School,
A Sermon for the Sis-
ters,
De Filosofy ob Fun,
The Disappointed Dis-
coverer,
A Heathen's Score,
Der Dog und der Lob-
ster,
The Young Tramp,
The Delights of the
Season,
The Delights of Spring,
Josh Billings's Views,
Beasteses,
How tew Pik out a
Watermellon,

How tew Pik out a
Dog,
How tew Pik out a
Kat,
How tew Pik out a
Wife,
This Side and That,
Nocturnal Mewsings,
The Lunatic's Reverie,
A Bathetic Ballad,
The Ear. A Talking
Essay,
Backbone,
A Weak Case,
They May Be Happy
Yet,
Orpheus. A side View,
Perseus. A "Classic."
Rigid Reformation,
The Funny Man,
Don't Give It Away,
A Dark Warning. A
"Colored" Disserta-
tion,

An Awful Warning.
An Effective Appeal,
De Parson Sowed de
Seed,
Pompey's Thanksgiv-
ing Turkey,
The New Essay On
Man,
A New Declaration of
Independence,
The Jolly Old Fellow. A
Christmas Welcome,
My First Coat,
The Fire-Brigade,
A Patriotic "Splurge."
The Good Old Times,
Indeed! A Congratu-
latory Reminder,
Stealing the Sacred
Fire. The Story of
Prometheus Modern-
ized,
The Owl and the Pussy-
Cat.

 The above books are sold by Newsdealers everywhere, or will be sent, post-paid, to any address, on receipt of price, ten cents each.

BEADLE & ADAMS, Publishers, 98 William St., N. Y.

BEAD

HANDBOOK
OF
WINTER SPORTS.
EMBRACING:
SKATING,
(ON THE ICE AND ON ROLLERS,)
RINK-BALL, CURLING,
ICE-BOATING,
AND
AMERICAN FOOTBALL.

TOGETHER WITH THE SPECIAL CODE OF RULES FOR
PRIZE SKATING OF THE SKATING CONGRESS,
AND RECORDS OF MATCHES AT BASE-BALL
AND CRICKET ON THE ICE.

THE WHOLE ILLUSTRATED WITH DIAGRAMS.

BY HENRY CHADWICK,
AUTHOR OF "DIME BASE-BALL PLAYER," ETC.

NEW YORK:

BEADLE AND ADAMS, PUBLISHERS,
98 WILLIAM STREET.

Entered according to Act of Congress, in the year 1879, by
BEADLE AND ADAMS,
In the office of the Librarian of Congress, at Washington.

PREFACE.

WITHIN the past decade we have become such a nation of sport-loving people, that works on the subject of the seasons' sports and pastimes in vogue have become a necessity. Nothing need be said, therefore, in a prefatory notice of this work, beyond mentioning the special season's sports it covers.

Under the head of SKATING will be found not only interesting facts relative to the healthful advantages of the exercise, but full instructions for learning the art, both of skating on the ice and for Roller-Skating; together with the Skating Congress Rules for prize matches. Following this comes complete information in regard to RINK-BALL and the Scotch sport of CURLING, with diagrams of all the "points" of the game. Next is presented the winter sport—peculiarly American—of ICE-BOATING. A special chapter on the new rules for American College FOOTBALL concludes the work. The whole embraces the most complete handbook of American Winter Sports ever published. The work has been carefully edited by Mr. Henry Chadwick, the author of the "Dime Base-Ball Player," etc., who has been for the past twenty years on the editorial staff of the *New York Clipper*.

CONTENTS.

	PAGE.
THE PHILOSOPHY OF SKATING.....	9
A MORAL VIEW OF SKATING.....	10
THE SOCIALITY OF SKATING.....	12
SKATING IN AMERICA.....	13
MODEL SKATES.....	14
GRACE IN SKATING.....	15
LEARNING TO SKATE.....	16
FIGURE SKATING.....	19
THE SKATING CONGRESS.....	22
ROLLER SKATING.....	24
AMERICAN ROLLER SKATES.....	26
HOW TO SKATE ON THE ROLLERS.....	27
THE EXPERTS' PROGRAMME.....	29
GAMES ON SKATES.....	30
RINK-BALL.....	33
CURLING.....	35
Playing the Points	37
The Rules of the Game.....	41
Rules for Challenges	44
ICE-BOATING.....	46
The Ice-Boats.....	48
The Speed of Ice-Boats.....	49
FOOTBALL.....	52
Rules of the Game.....	52

HANDBOOK OF WINTER SPORTS.

THE PHILOSOPHY OF SKATING.

THE advent of winter in our Northern cities, while it results in innumerable discomforts to the poorer class of the population, and in positive suffering to the poverty-stricken, brings with it healthful and pleasurable exercise to thousands; and as winter is one of those unavoidable occurrences which Dame Nature insists upon our having, in its appointed time, all we have to do is to make the best of the opportunities afforded us to obtain from the season what pleasure we can, and to bear its accompanying annoyances as best we may.

You're welcome, old winter, the gay lad cries
As he plunges into the snow;
Or over the ice-bound streamlet flies,
Like a shaft from the twanging bow.

The great out-door recreation of the winter season in our northern clime is, undoubtedly, the invigorating and exciting exercise of skating. While skating is thoroughly enjoyable as a recreation, it possesses healthful advantages which render it superior to every other sport in vogue during the winter months. The facility skating affords for bringing into healthful activity every muscle of the body, at the same time that the lungs are invigorated by inhaling the pure oxygenated air of the winter atmosphere, commends the sport as a valuable exercise for persons of sedentary habits. In this respect skating materially differs from athletic exercises in rooms or halls as it does from nearly all other sports in vogue. The pedestrian, in his severe training exercises his legs at the expense of other parts of his body, as does the rower his arms; but the skater necessarily brings arms and legs into active play simultaneously. It is now well known that exercise to be really beneficial to health must be mentally recreative. The merely mechanical movements of a system of ordinary gymnastic training, unaccompanied by something to interest

and amuse the mind, fail to produce the healthful effect aimed at. It is the mental stimulus incident to a sportsman's field exercise in pursuit of game which alone enables him to undergo the fatigue he is subjected to and to derive health from it. Take a day laborer who has been bending his back over a shovel from sunrise to sunset, and who is almost exhausted from the wearying monotony of his work, and offer him an opportunity to join a dancing frolic at night, and he will sustain the additional fatigue of participating in jigs and reels until past midnight with impunity. This it is which makes exercise really beneficial; in fact, it is the essential element of health in all physical exercises, and no sport so abounds with it as the winter recreation of skating.

A MORAL VIEW OF SKATING.

It is very surprising to people who are thoughtless observers of cause and effect in things about them, to see the general good-humor which prevails on a well-ordered skating-lake. They cannot account for it. They do not see why skating should yield this peculiar result when kindred gatherings of people do not. The matter is easy of explanation. The philosophy of it is this: there is a moral medicine in the oxygenated air of a skating-lake which seems to purge the system of the ulcers and sores of ill-nature, uncharitableness and bad temper, which so often break out in the public assemblages of city life. There is a wonderful power of exhilaration attendant upon breathing the pure oxygen of a winter atmosphere while engaged in so enjoyable a recreative exercise as skating; and one effect of this is to relieve us of those morbid affections resulting from a general neglect of healthy out-door exercise. Skating sends the blood to the surface of the body in healthy circulation, and by rousing up the dormant functions of the skin, relieves the overworked internal organs and gives new life and vigor to the general system. This naturally affects the mental power beneficially, and with the strong breath of restored health the ill-nature incident to a disordered body, and the bad feelings engendered by a neglected physique disappear and are superseded by the natural good feelings of a healthy human being. Sickly people—we do not mean actual invalids, but people who, by their neglect of proper exercise, bathing, and other essentials of health, are always indisposed—necessarily become sour-tempered and uncharitable. If you want to realize the truth of this theory visit the Park skating-lakes of New York or Brooklyn of a fine wintry afternoon when good skating is at command, and watch the pleasant smile

of the rosy-cheeked lass on skates, and listen to the gay laugh of the happy youth, and contrast these effects of the exercise with the pale countenance and serious manner of the over-housed girl, and the languid movements of the office-confined clerk, and you will then perceive what a gain it is to indulge in such healthy recreative exercise in the open air. The healthy condition of things above referred to, seems, too, to have an equally telling effect in developing the inherent honesty of man's nature. At any rate more honesty is found on a skating pond than is found in other public assemblages. It is shown in this way: if a person picks up any lost article in a car or ferry boat or on the street, how rarely does it find its way to the lost owner! How does this work on a skating pond? The answer is to be found in the innumerable instances of lost articles found on the ice being returned to the office for the owners to call for. A sport which yields such healthy results as this, mentally and physically, is one to be heartily commended to family patronage.

Physiologically considered the sanitary benefits to be derived from skating are considerable; and especially has it, in this respect, been advantageous to the fair sex. The prominent cause of the delicate and sickly constitutions of the majority of our city ladies arises from their great neglect of out-door exercise and recreation. Two-thirds of their lives are passed in the artificial and poisonous atmosphere of their furnace-heated and poorly-ventilated apartments. The result is the prevention of that *exhalation* of carbon and *inhalation* of oxygen which are of such vital importance to the health of every human being. This requisite action of the lungs in the reception of the life-giving elements of the air we breathe and the expulsion of the refuse carbon from the blood, is never better promoted than when the individual is engaged in the vigorous exercise of skating, and inhaling the oxygen of the pure, frosty air, at the same time bringing into activity every muscle of the body, thereby causing the blood to circulate healthily to the surface of the body, and giving life to the dermiant functions of the skin.

Exercise, to be beneficial, should have the effect of increasing the insensible perspiration, for in the increase of the circulation of the blood to the surface of the body, and the consequent relief given to the over-worked functions of the lungs and bowels, lies the great benefit of exercise. It is from the lack of this circulation of the blood to the surface of the body that people unaccustomed to out-door exercise take cold so readily. Those in whom the functions of the skin are inactive play know not what a cold is, and hence the hardihood of those constantly in the open air and actively exercised, in comparison to those engaged in sedentary occupations, and who scarcely know what exercise is. Frequenters of the skating

ponds, who regularly breathe the pure cold air and make their cheeks ruddy with the newly vitalized blood sent by the exercise to the surface, become proof against colds. It is your housed girls or your office-confined young men who become victims of colds on skating-ponds, and these only suffer from careless exposure when warmed up with the sport.

THE SOCIALITY OF SKATING.

We well remember the time when to see a lady on skates on an American skating-pond was a very rare sight indeed. What a change has taken place since then. In the olden time it would have been considered something very out of place and improper for a young city lady of New York to put on skates. Now the very reverse is the case, as a fashionable belle of the period is considered decidedly "slow" and not "up to the times" if she cannot do the outside edge movement or the "grapevine twist" on skates in the best style of the art. Nowadays instead of the old time "stag" parties on the ice we see beaus and belles skating together in fashionable costumes by hundreds. In fact every girl not afflicted with weak ankles, thin or crooked nether limbs, or some positive physical inability to exercise herself on skates, is uneasy or dissatisfied unless enjoying herself on the ice. The fact is American girls up to a recent period have been so much excluded from participation in the out-door amusements which English ladies enjoy to such a healthful extent, that it is not to be wondered at that when the door to such recreation is opened to them, they should rush in with delight or go to extremes in the enjoyment of the too long prohibited pleasure. The sociality of a skating pond has of late years become proverbial. At the skating-pond we meet with friends and acquaintances, not as we meet them in the street, where a passing bow or a minute's converse is all the intercourse we can have with them; nor as at the evening party, where the position of host and guests places them upon a footing wherein the amenities of life are as a matter of course brought into play, and the duties of hospitality call for the devotion of every effort to their enjoyment; nor as at the church or lecture-room, where one's attention is especially devoted to other matters. But we meet them on a footing of equality—except so far as skates are concerned—and where we can converse for a few minutes or an hour; where we can listen and be heard, see and be seen; laugh and frolic without fear of offense; where we can assist those in trouble, meet with and dispense courtesy; in fact enjoy life for the time being in its

heartiest and most sensible way, and at the same time lay up a store of health likely to carry us to an advanced period of life.

There is one thing which tends to give skating the precedence over any other amusement, and that is the privilege a gentleman enjoys of imparting instruction in the art to his fair companion. To intervene, just at the critical moment, between the departure of one's lady friend from the perpendicular and her assumption of the horizontal, is to enjoy a combination of duty and pleasure not often within reach, and no relation is more calculated to produce tender attachments than that of pupil and tutor under such circumstances. The ice itself suggests that human atoms, under the influence of a low state of the thermometer, should come together like the aqueous particles of the pond, and amalgamate. In fact, the exercise not only brings roses to the cheeks, imparts buoyancy to the spirits and kindly smiles to the fair mouth but it weaves nets for Cupid to catch his birds. So much, for skating physiologically and morally considered. Now for the art itself.

SKATING IN AMERICA.

Though the art of skating came with the early emigrants to the northern shores of America, and has ever since been more or less in vogue as a winter pastime in the northern States of the Republic, it first became thoroughly popular as the fashionable winter sport of the American people during the winter of 1858-9, when the Central Park skating-lakes were first thrown open to the public. From that time forth a regular furor for the sport set in which extended itself with a constantly widening circle, until skating became the fashion in every city of the Union where skating was at command during the winter months. Indeed, not satisfied with skating on ice during January and February, the inventive art was brought to bear to prepare facilities for skating on an ordinary floor when there was no ice to be had, and the result was the introduction of roller skating, now a favorite exercise among fashionable society people, and one especially favored by the English nobility.

The contrast presented by the great improvements in the facilities for the full enjoyment of skating which began to appear in 1859, and the limited opportunities previously at command, was very great. In our boyhood's days we well remember having to walk out for miles to some suburban

pond, or to risk danger on some frozen stream or river, before we could have our first winter's skating; and then, if a snow-storm intervened a regular embargo was laid on our skating, perhaps for the entire winter, and certainly until a thaw came on and a new surface of ice was formed. But when skating became so popular in the north, enterprise was not wanting to provide ample facilities for its enjoyment, and following the opening of the Central Park skating-lakes in New York, came the introduction of inclosed skating ponds, and afterward the erection of large skating "Rinks," or buildings devoted expressly to skating facilities under cover. In fact these structures sprung into existence like magic, throughout the northern and eastern States, and skating became the reigning winter sensation, until it finally settled itself down to be what it is now and ever will be, the established winter outdoor sport of the American people.

MODEL SKATES.

When one thinks of the early period of the art of skating, and of the primitive style in which skaters of "ye olden time" tried to enjoy themselves through the medium of polished and sharpened pieces of ivory, clumsily attached to the boot, and contrasts this method of progression on the ice with the graceful movements of the skating expert of the present day as he easily and comfortably disports himself on a pair of American model club skates, his feet free from the torture of tight straps, he cannot but realize the fact that the march of improvement in the matters of greater facilities for recreative exercise has fully kept pace with that of things of more material interest. Nothing can well be made in the form of a skate to excel the patent American club skate now in general use. Certainly the new model skate has thrown the old-fashioned strap skate—the corn torturers of our fathers' days—entirely out of the market. Even in Europe the American model skates have superseded all other forms of skates for the use of experts. Of course under the circumstances of possessing such model facilities for the enjoyment of skating, alike in the well-ordered rinks and perfectly safe skating paths, and in the comfort of our model skates, it is not surprising that skating should have reached such an extended popularity as it has, with all classes of our population, and with both sexes as well as nearly all ages.

GRACE IN SKATING.

What fielding skill is in the game of base-ball, so is grace of movement in the art of skating—it is the most attractive feature of the sport. A man may be able to accomplish the most difficult of the feats of the fancy skater's programme of movements, and yet, if he be devoid of grace in the accomplishment of his task, he fails lamentably in giving a finish to his otherwise complete performance. Look at yonder skater executing the "grape-vine twist," the "figure threes and eights," the "flying threes," the "spread eagle," and all the other varied movements of the expert's *repertoire* of fancy skating, and see how his arms fly from his body, how ungainly he moves his legs, bends his knees and twists and turns his body. He accomplishes each figure he attempts, but in what manner does he do it? He cuts the figure on the ice well enough, but what a figure he cuts in doing it?

In fact grace is half the merit of skating, and without it all the skill of execution is but of secondary importance. The skater who does the outside roll with perfect grace of motion really accomplishes more than he who can execute nearly every figure of the Skating Congress programme without it. It is a pleasure to see the one move on the ice. It is annoying to see the other do so much and do it so ungracefully.

"But what is grace?" says some juvenile reader. As applied to physical things it is a quality which arises from a combination of elegance of form and ease of attitude and motion. As Milton says: "Grace was in all her steps." Grace and rapidity of motion are, in a measure, antagonistic. Graceful movements are made without apparent effort. A graceful position or movement on skates should invariably be natural and devoid of affectation. One of the greatest obstacles to grace of movement on skates is the motion of the arms. The tendency they have to fly off at a tangent, and to make acute angles of themselves greatly interferes with the desire to move gracefully. To make your arms feel at home in a natural position while you are going through your fancy figures, is the first lesson in the art after you have learnt to move on skates with confidence.

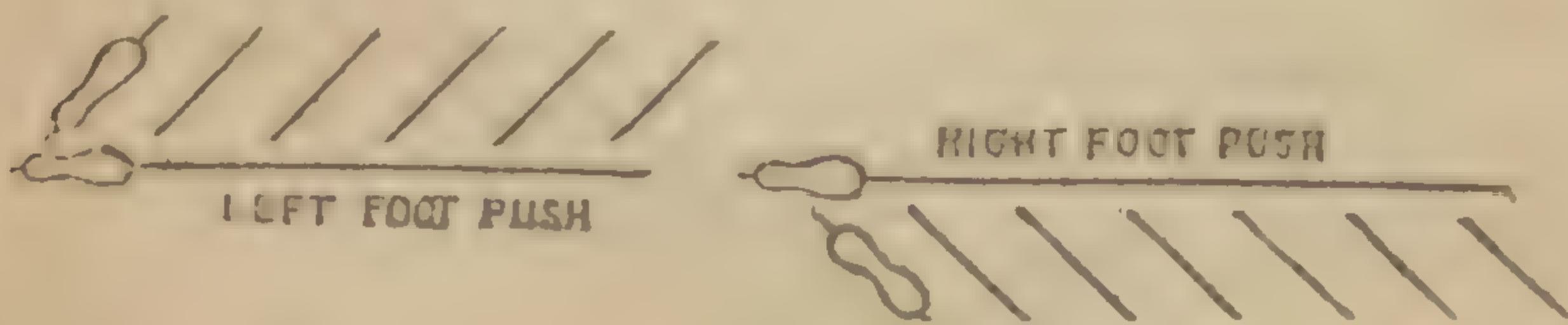
Courage and nerve are essential qualifications as a skater. Fear of a fall is a strong barrier to progress in a practical knowledge of the art, and the nerve required to attempt some difficult feat or other involving risks of a severe fall is a very necessary accompaniment.

LEARNING TO SKATE.

In acquiring a practical knowledge of any special art, there is nothing which will aid you so much as confidence in your ability to accomplish what you are about to undertake. Confidence is a great essential in learning to skate. In this respect it is like learning to swim. What the fear of sinking is to the young swimmer, so is the fear of falling to the young skater.

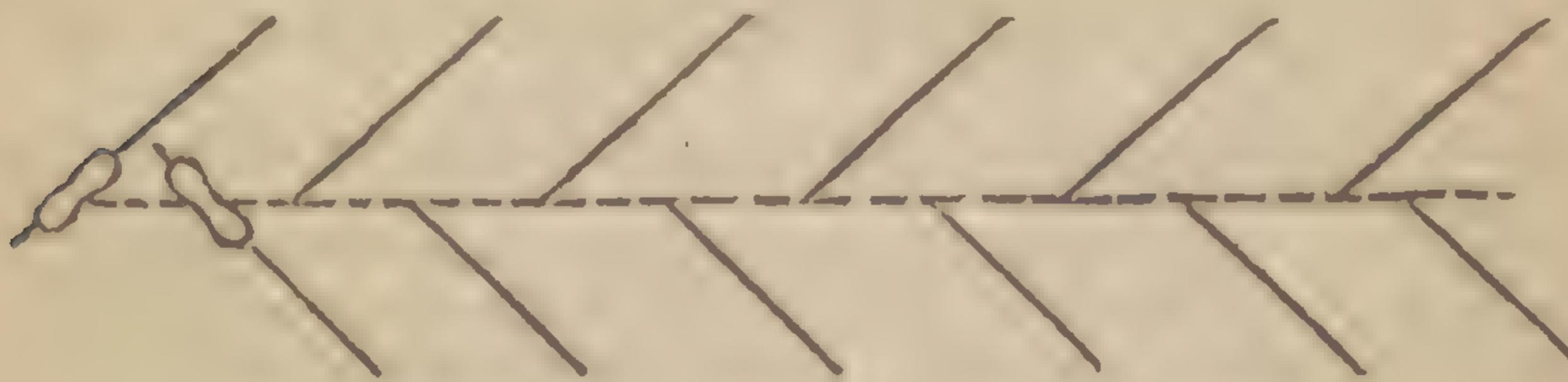
The first thing to be done after putting on a pair of good-fitting skates for the first time, is to learn to walk with them on the ice. After you have learned to preserve your equilibrium on the ice in this way and you begin to have *confidence*, you then commence the next step in the art, and that is to learn to strike out. To attain the most rapid success in learning to skate you must advance by slow degrees. Attempting to do too much at one time is always a drawback to your progress. In the first place you will find that the effort to balance yourself on the narrow standpoint of the steel runner of your skate, necessarily brings into active and rather painful exercise, comparatively, the unused muscles of the ankles and legs. To go on testing the strength or endurance of these in unusual exercise beyond a certain point of fatigue, is to retard rather than advance yourself in the art. The moment your ankles or legs begin to feel the effects of the unwonted strain, give them a ten minutes' rest or so. In this way the muscles of your feet, ankles, and legs, which are specially brought into play in skating, will gradually but surely get trained into doing the work required of them.

After learning to walk well on your skates, the next step to be made is to learn to strike out. In doing this you first learn to propel yourself on the ice on one foot while using the other to push yourself forward, thus:



After learning to skate tolerably well with first one foot and then the other, you enter upon the first plain forward movement of the regular skating programme, and begin to strike out in earnest. In accomplishing this second lesson in the rudiments of the art you will see that it is but an extension or variation of the movement of the first lesson, viz., that of propelling yourself with one foot. While in the first move-

ment one skate is kept sliding on the ice while the other pushes it forward, in the second movement, the right foot is sent sliding forward on a half circle while the left is temporarily lifted from the ice, leaving you balancing yourself for a moment on the right foot as you move forward, the left foot next becoming the balance foot while the right is lifted. The movement is as follows:



In the first attempt to strike out the strokes will necessarily be short and quick, and followed by a rest produced by bringing the skates together and letting them both slide forward on parallel lines, thus:



As you progress by practice and gain confidence you must extend the length of the strokes, making them regular and with an easy motion, not forgetting grace of movement in the very beginning of your practice. Of course in doing even this little in skating, falls are likely to be frequent, and their frequency is generally in proportion to the degree of confidence the skater possesses and the excitability of his temperament—the cool and collected individual invariably preserving his balance on the ice the best.

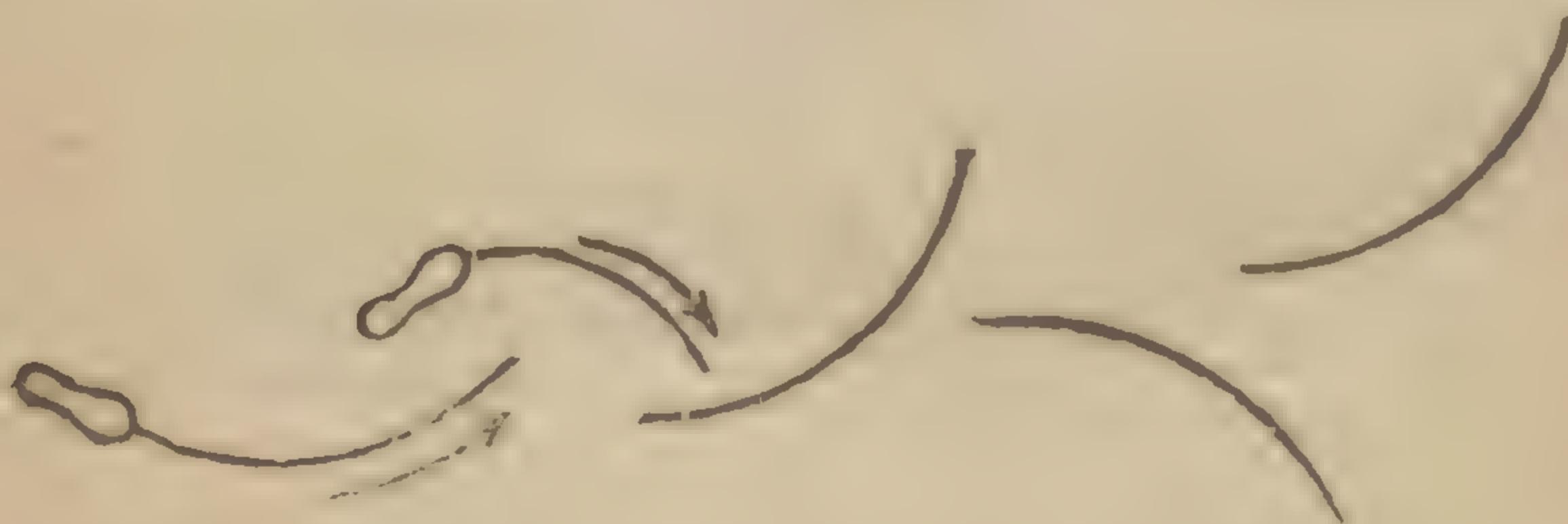
The first movements of the novice on skates are made on the inside edge of the skate runner; but this is only peculiar to the A B C work of the art. The fundamental basis of all expert efforts on skates is the movement on the outer edge. This once attained, to any degree of skill, the key to all fancy skating is then at command. The great essential in learning to skate on the "outside edge," or to do the "outer roll," as it is called, is confidence. The very fear that you will fall makes you fall. You must learn this movement on the "nothing venture nothing have" principle. If your skate has a keen edge it is just as safe to lean over on

the outside, bringing the edge of the skate on the ice like the point of the letter V, thus,



as it is to lean on the inside edge in doing the first movement in striking out.

To attain the outside edge movement successfully and with the least risk of falling, you must try the first steps of the cross roll; by this means you are at once obliged to use the outside edge of the skate. The following diagram illustrates this as well as lines can do it:



Another method of learning this feat is by making a circle on the ice, some eight feet or so in diameter, and putting some object to mark its center. The learner then stands on the outside of the circle, his right skate on the line with its outside edge firmly pressed on the ice and his right shoulder turned toward the center. In this position he pushes himself round the circle, by means of the left foot, keeping the right skate on the line.

After going round once or twice, so as to learn the direction, always being careful to have his head over the right shoulder, he puts himself to speed, and, still keeping the right skate on the ice, tries to cross his left foot over the right. He may have a few tumbles in the course of the trial, but he will soon be able to get his foot over without losing his balance. After he has done so once or twice, he should turn his *left* side to the ice, and go round in the same manner.

To skate the complete "cross-roll" the skater stands as in learning the outside edge, and starting on the right foot, crosses the left over it. But instead of repeating the move-

ment, and so forming a circle, he immediately crosses the right foot again over the left and so on. Then, instead of making one large circle, he forms a succession of arcs of circles, by which he is carried forward. The legs should be crossed over each other as far as possible, and the skater should not be content until he can even cross the knees. This is a very pretty movement when neatly done, and one of the most graceful on the ice. The hands must hang quite easily and quietly, and the body carried upright without being stiffened.

The lines of the outside edge roll are as follows:



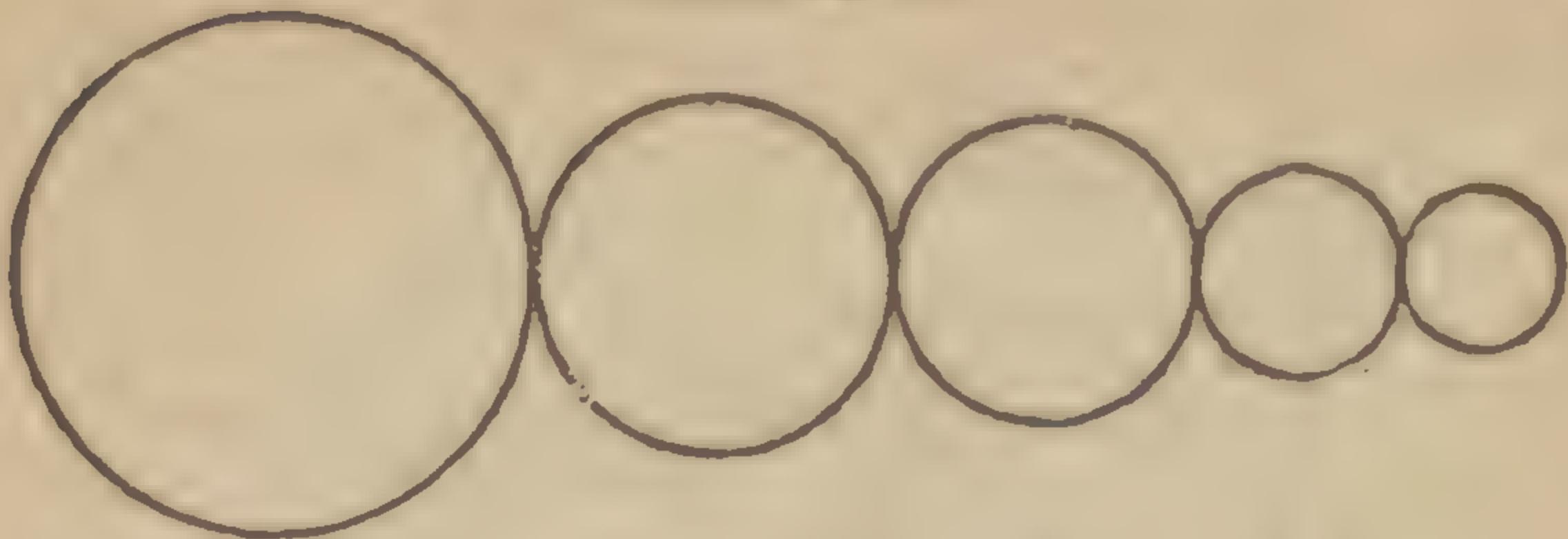
The skater cannot devote too much time to perfecting himself in this movement. Once at home in it he will have very little difficulty in entering the arena of figure skating.

In fact the outside edge movement is the first step to figure skating, and when once thoroughly learned all the other movements of fancy skating are easy of attainment. Great confidence and boldness are necessary to learn this movement quickly, and when tried boldly success is rapidly arrived at; but when the learner is at all timid the movement is difficult to be acquired. It comes to you all of a sudden like an inspiration, and when once secured is not easily lost.

FIGURE SKATING.

The first thing to learn in figure skating is to do the eights well; then follow the threes, and these give the foundation to all other fancy movements in figure skating. In learning to do an eight the skater starts as in the cross-roll, but he makes an entire circle before crossing his feet, so that if he starts with his right foot on the first half of the two circles forming the figure, he completes the second with his left. The diagram shows the lines.

DIAGRAM E.



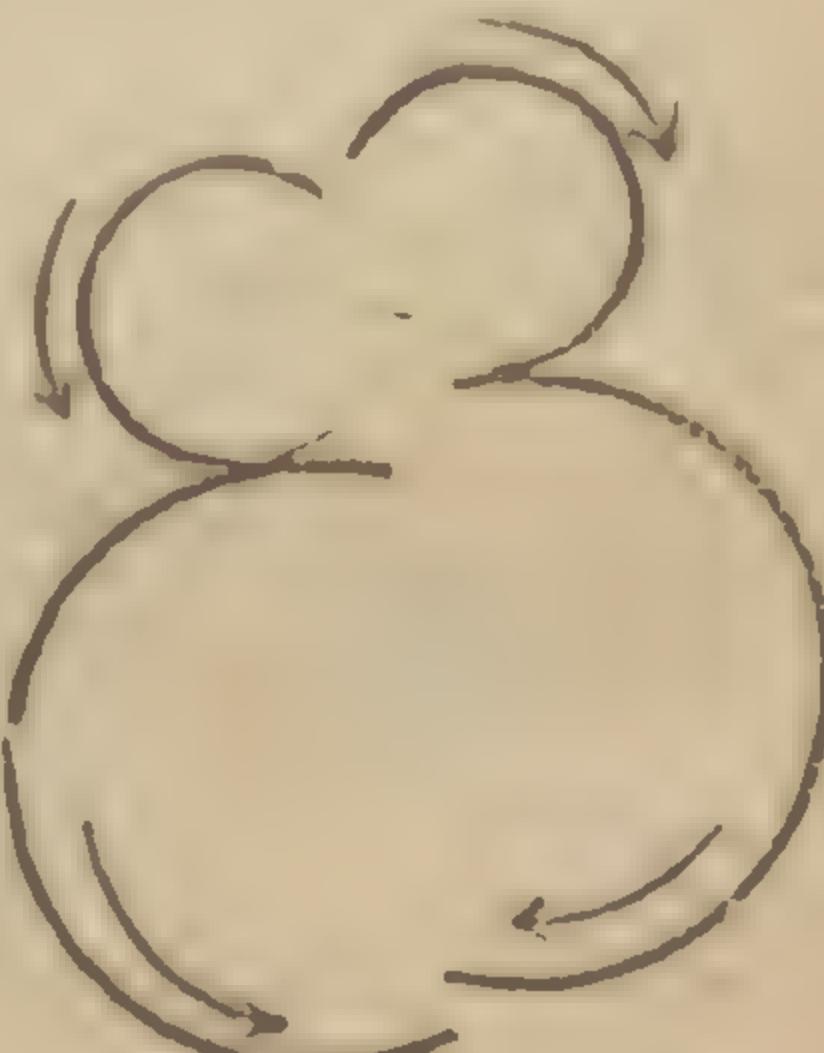
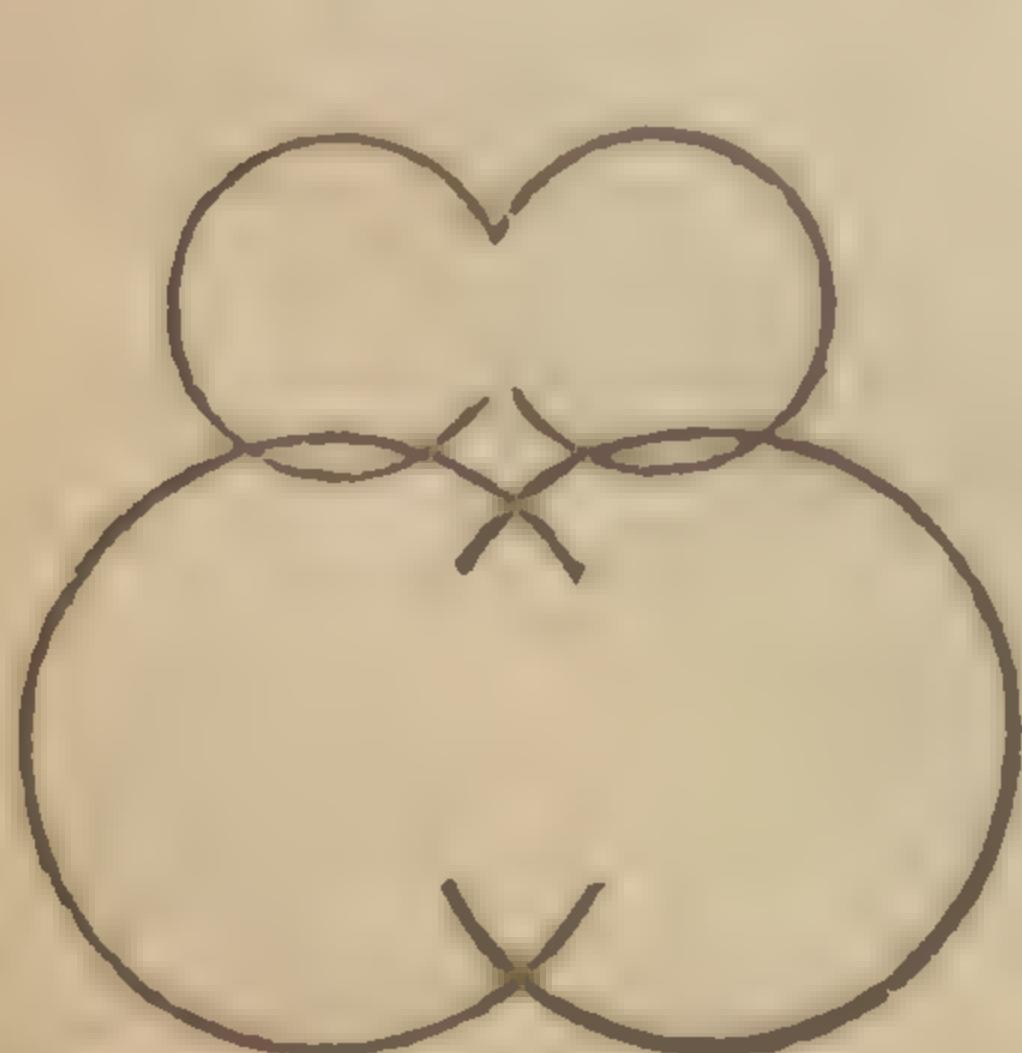
The circles begin large and end small. At first some difficulty will be experienced in getting entirely round the circle with one swing, but practice will give the necessary strength. Swinging the off leg out helps the movement. By this means you can guide yourself, leaving the foot on the ice to sustain the balance.

The figure three in many respects may be considered the key to figure skating, as when once mastered it makes all other figures comparatively easy of attainment. In learning this movement the skater starts with his right foot, as if going to make an eight, but the impetus given is very slight. Instead, however, of swinging the left foot round so as to make a circle, he allows it to remain *at least a foot behind the right foot*. The result is, that when three-fourths of the circle are completed, the off-foot gives a curious swing to the body, and the skater spins round on his right foot, changing at the same time from the outside to the inside edge, and cuts the second half of the three backward. When he can do this easily with the right foot, he should practice it with the left, and when he can cut the three with either foot, he should cut two together as seen in the accompanying diagram.

No. 1.

DIAGRAM F.

No. 2.



No. 1, in the above diagram, is a combination of four circles, the first made being small and the second larger.

No. 2 is accomplished as follows: the skater begins with the left hand three, starting with the left foot on the outside edge; when he gets to the twist of the three he spins round and finishes the figure (still with the left foot) on the inside edge backward.

His right foot is now at liberty to pass to the top of the right-hand three, which he cuts in like manner.

Especial care must be taken to keep the knees straight and to preserve a graceful carriage of the body. If the skater should be so far off his balance as to find any difficulty in spinning round, he will gain his object by throwing his weight a very little toward the toe of the skate.

The reason why the skater curves round in this twist is that the steel of the skate has a curved form; and when for a moment the body is quite upright, the whole skate spins round on its center as on a pivot.

THE OUTSIDE EDGE BACKWARD.

When the skater has become familiar with the preceding movements, he should turn his attention to the movement backward on the outside edge. A good method of learning this movement is by standing to cut a three, and immediately after the twist to place the outside edge of the off-foot on the ice, at the same time lifting the other foot. This is soon acquired, and as is the learner in the movement which follows:

THE BACK CROSS-ROLL.

Any one who can do the back cross-roll properly may count himself a good skater. There are many who can do all the preceding figures successfully and yet find the back cross-roll quite an obstacle in the way of further progress. One cause of failure is that too great an impetus is given to the body at the start; indeed, it may be accepted as a rule in all figure skating, that the best skaters use the least force. A really good skater will continue to execute figures for an hour at a time, and none but a very practical eye can tell by what force he is impelled. In fact the position of the head is the great secret in these delicate manuvvers; the difference of an inch in its attitude making just the difference between a large or a small circle.

It should be remembered that the figure three is the skater's great reservoir of power. Whenever he finds himself in want of a little more impetus, he cuts a three, and by bearing a little forward at the twist gains enough power for a large figure.

In learning the back cross-roll, the skater need not start with any impetus at all. Let him merely stand still, place

the left outside edge well into the ice, lean slightly upon that side, and gently swing the other foot round until it has crossed the left foot and is planted with its outside edge on the ice. The left foot is then crossed behind the right, and it will be found that the mere swing of the foot and leg is sufficiently powerful to urge the skater backward. The greatest care should be taken to avoid too great an impetus at starting, and in a short time the skater will find himself able to glide over the ice in this manner with perfect ease.

There is a rather neat variation of the back cross-roll which is done as follows: Two skaters stand opposite each other and hold hands. They then begin to start on the cross-roll, one going backward and the other forward. Both, of course, must keep the most exact time, and a tolerable large piece of ice is required for them to display themselves to advantage.

The following diagram shows the lines of this movement.

DIAGRAM G.



The perfection of the back cross-roll is exhibited when a skater can cut the figure eight on the outside edge backward, keeping his knees straight and his hands quiet.

THE SKATING CONGRESS.

PROGRAMME.

The Skating Congress of 1808, the last that was held, adopted a code of rules for figure skating contests, which comprise twenty-six sections.

They were originally prepared by Mr. Eugene B. Cook, an enthusiastic votary of skating, who took great pains to establish a permanent code of rules for skating contests, which he has fully succeeded in doing. The rules are as follows:

No. 1. PLAIN FORWARD AND BACKWARD MOVEMENT.—This is simply the plainest form of skating, and the step taken is a short one in comparison to that of the outside roll.

No. 2. LAP FOOT—AS IN THE FIELD STEP AND IN CUTTING A CIRCLE.—This is the movement preliminary to the acquirement of the outside edge roll. It consists of a series of forward

steps in which one foot laps over the other, thereby obliging the skater to form a circle.

No. 3. OUTSIDE EDGE ROLL FORWARD.—By this the skater makes almost half a circle, while leaning alternately to the right and left on the outer edge of his skate. It is one of the easiest and most graceful of the programme figures.

No. 4. OUTSIDE EDGE ROLL BACKWARD.—This is the same style of movement made while going backward. In doing both of these rolls the skater, at the finish of each roll, changes the edge slightly so as to obtain the necessary impetus for the roll on the other side.

No. 5. INSIDE EDGE ROLL FORWARD.—This is the same form of roll as the outer edge, as regards the extent of the circle, only it is made on the inside edge. It is in fact an extension of the plain forward movement, substituting half-circles on the inside instead of a short and nearly straight cut.

No. 6. INSIDE EDGE ROLL BACKWARD.—This is the same movement done backward. It is more difficult to accomplish than the outer edge backward, the loss of balance being easier.

No. 7.—THE CROSS ROLL FORWARD.—This is simply an extension of the lap foot movement—a sort of reverse of the outside edge roll, in one respect. It is the primary movement in learning most of the difficult figures which follow it.

No. 8.—THE CROSS ROLL BACKWARD.—The same movement, only in a more difficult form, being done backward.

No. 9.—CHANGE OF EDGE ROLL, FORWARD—BEGINNING EITHER ON OUTSIDE OR INSIDE EDGE.—This enables the skater to make a double curved line, the one following the outside edge roll half circle being made on the other side by a dextrous turn of the foot from one edge to the other. The two lines thus made form the outside lines of an oblong figure of eight.

No. 10.—CHANGE OF EDGE ROLL, BACKWARD.—This is the same, except in its being a backward movement and more difficult in balancing on the change.

The above are the essential rules in learning to become a good skater.

The remainder of the movements of the programme are as follows:

No. 11.—(a)—"ON TO RICHMOND."—That is, cross one foot in front of other, and with back stroke outside edge go backward or forward.

(b) —REVERSE "ON TO RICHMOND."—That is, going forward

by forward outside edge. Stroke given alternately behind each leg.

No. 12. "LOCOMOTIVES."—Forward, backward, sideways--single and double.

No. 13.—WALTZ-STEP.

No. 14.—SPREAD EAGLES.—Inside and outside edges.

No. 15.—FIGURE THREES. (a)—Beginning inside or outside edge. On field and in eight. Including "flying threes."

(b) Double three, beginning inside or outside edge.

No. 16.—GRAPE-VINES.—Including "Philadelphia Twist Vine," etc.

No. 17.—TOE AND HEEL MOVEMENTS.—Embracing pivot-circling, toe spins (*pirouettes*), and movements on both toes, etc.

No. 18.—SINGLE FLAT FOOT SPINS, and double foot whirls.

No. 19.—SERPENTINES. (a)—Single foot forward and backward; right and left.

(b) Following feet—forward and backward; right and left In "two foot eight."

No. 20.—FIGURE EIGHT.—On one foot, forward.

No. 21.—FIGURE EIGHT.—On one foot, backward.

No. 22.—CHANGES OF EDGE.—Single and double.

No. 23.—ONE FOOT LOOPS.—Inside and outside edges. Simple and in combination.

No. 24.—ONE FOOT RINGLETS.—Inside and outside edges. Simple and in combination.

No. 25.—SPECIALTIES.—Embracing original and peculiar movements.

No. 26.—GENERAL DISPLAY OR COMBINED MOVEMENTS, at the option of the contestants.

ROLLER-SKATING.

The graceful and fascinating exercise of roller-skating has achieved such a fashionable popularity within the past decade, both in England and in this country, as to insure its establishment as one of the permanent recreative institutions of America. While objectionable features and surroundings exist in connection with many of the sports our city youth indulge in, in their appropriate season, it is gratifying to know that there is one exercise in vogue with our young people of both sexes which is entirely void of anything of an ob-

sectionable character, and that is the enjoyable and invigorating exercise of skating on rollers. Skating on ice is one of the most healthy of out-door sports, and when the conditions of weather and ice are favorable for its full enjoyment, there are few exercises which equal it in attraction. But there are frequently times when skating on ice becomes rather a task than a recreation, especially when the ice surface is rough or too soft, or the keen blasts of the winter's winds are too severe. Then, too, on our public skating parks approved society is not always at command in the mixed assemblages generally found there. But in a well ordered roller-skating rink, not only is a perfect skating surface at command, as also a comfortable and agreeable temperature, but the social surroundings are such as to be commended, the society feature of a fashionable roller-skating assembly being one of its most noteworthy attractions. Thus is this great in-door recreative exercise made commendably exceptional not only in the means it affords for enjoyable physical exercise, but also in its social characteristics.

Years ago we remember trying on a pair of the old-fashioned roller skates, formed with four hard wood or rubber wheels placed one after the other on the center line of the skate. Nothing could be accomplished with these beyond a forward slide, and this only with considerable exertion; and consequently the skate was never generally brought into use. In 1863 Mr. Jas. L. Plimpton perfected an invention in the form of a roller-skate which admitted of similar movements on a wooden floor to those an accomplished skater could perform on the ice with the steel-runner skates. With this perfect roller-skate at command he went to work quietly but indefatigably to introduce the new recreative exercise they yielded. He established a roller-skating school in this city, and afterward organized clubs and associations, and built skating rinks for the exercise in cities where the facilities for ice-skating were entirely wanting or were rarely at command. Thus was the new exercise very generally introduced. But somehow or other Dame Fashion in this country only took side glances at it, and seeing this, and knowing the weakness of the well-to-do class of our countrymen in regard to the effect of a foreign indorsement, Mr. Plimpton went to Europe and first patenting his American invention, he quietly went to work to make the new American recreation fashionable with the English aristocracy. In this he achieved remarkable success, so much so that "rinking"—as it was called by the English nobility—became quite the rage in high society circles, not only in England but in France and even Germany. All this time that the prime mover in the matter of making the exercise popular, was abroad, the sport languished here. But a few three years ago an effort was

made to establish roller-skating in Brooklyn as a French institution, and the skating rink was opened in that city for roller-skating on the Variety Theater principle of *tete* performances with dramatic surroundings, thereby destroying the chief social attraction connected with the exercise, and greatly retarding its popularity with society people of the metropolis. Afterward an effort was made to return to first principles, but it failed through the effects of the French experiment. Now that Mr. Plimpton has returned and taken up his work of popularizing the exercise at home as he has done in English society we may fully expect to see a model roller-skating rink in the metropolis.

AMERICAN ROLLER-SKATES.

The circular running roller-skate known as "the Plimpton rollers" are now the only roller-skate in use in any skating hall or rink in Europe or America. Every skate used in England is made on the Plimpton model, and most of them were manufactured at the McCormick factory in Brooklyn. The form of the skate is as follows.



The peculiarity of the skate is that it runs in circles, according as the skater leans to one side or the other. The principle is illustrated in the accompanying diagram.



The Plimpton roller skates are turned or guided so as to make any desired curve by the rocking of the sole plate, or the proper inclination of the foot of the skater. The rollers set squarely upon the floor, whether the foot be inclined or upright; in this manner sufficient adhesion is obtained to prevent the skate from slipping sideways while turning short curves, &c. By thus dispensing with all rough, soft, or elastic substances, as formerly used upon the rollers, a very easy running skate is obtained. The point upon which the skater rocks, or changes from the inside and outside edge balances, is quite near the foot; and the screw with elastic washer that holds the wheel, hangs in place, and can be adjusted so as to afford more or less support for the ankle, while the foot is prevented from turning sideways beyond a given point, thus obviating one of the first and greatest annoyances in the art of skating. These skates do not require tight strapping that interferes with the free play of the muscles or circulation of blood in the foot, hence it may be readily attached to any ordinary boot or shoe. But if the boot or shoe is unnecessarily loose, straps can be readily applied to the same fastenings, as shown on roller-skate.

HOW TO SKATE ON THE ROLLERS.

The idea of falling is so closely connected with learning to skate that the beginner very naturally wishes for some support from others. But it is very evident that there can be no perfect balance if the skater is not self-sustained, and without perfect balance graceful and easy skating is impossible. External support, moreover, actually increases the liability of falling, as well as the risk of being twisted into a sideways fall.

All skaters should, for their own comfort and convenience, as well as to avoid taxing their friends, learn and practice putting on, taking off, and regulating their own skates. In putting on skates, see that the safety pins through the wheel arbors are always upon the outside of the foot. No very thin shoe, Congre's garter, narrow, or high heel, should be used for skating, as with such it is impossible to guide the skate properly. See that the heel of the shoe is well back against the heel strap of the skate, and that the straps are buckled firmly, but not too tightly over the foot. The learner should thoroughly understand that most falls occur while the feet are parallel with each other, or nearly so, as in this position one foot cannot check the movement of the other; hence before attempting to stand upon skates, the beginner should

place the heels together, with the feet at right angles. In this position each foot prevents the other from sliding, and it is almost impossible to fall with the feet thus placed. Getting up, sitting down, and standing upon skates, is thus as safely performed as without skates.

These skates are to skating what the piano, organ, and other musical instruments having a key board, are to music: that is, they form a positive means of performing to a mechanical certainty an endless combination of movements. To execute these movements, however, the feet *must be placed accurately* to give the natural inclination of the foot. Thus, to make a long circular movement to the right or left, the foot *must* be slightly inclined toward the center of the desired circle; to make a small circle, the foot *must* be more inclined; and to move in a straight line the foot *must be upright*. In this manner the skates are guided through all the various evolutions of skating, and no jerk or swing of the body can force them from the regular course; hence persons who have learned upon the ordinary ice skate, which can be easily forced about to accommodate a bad position of the feet, will experience much difficulty at first, but with a little study and practice they will soon perform all their former movements and learn an endless variety of others.

The *position of the feet* determines most of the different movements of skating. Thus with the heels together and feet at right angles, a person is in good position to make, with either foot, what is termed the straight or striking out movement. In this position both feet naturally set level, and if either is moved outward the skate will run in a straight line, and hence the term "striking out." Now if the weight is placed upon the left foot, and the right foot is carried three or four inches behind the left, with the limb and ankle straight, it will be observed that the right foot is turned or canted over toward the inside of the foot, and if moved forward the skate will run in a circular direction, with the inside of the foot toward the center of the circle; hence the term "inside roll," or "inside edge" movement. Now bring the right foot forward, with the heel resting against the toe of the left, with the right limb and ankle straight, and the foot will be canted over toward the outside of the foot, and if the foot be moved forward the skate will run in a circular direction, with the outside of the foot toward the center of the circle; and hence the term "outside roll" or "outside edge" movement.

THE EXPERTS' PROGRAMME.

To show what can be done in the way of fancy movements on the rollers we give below the programme of movements accomplished by Mr. France at the Brooklyn Rink in 1877.

EDGES AND ROLLS.

1. Outside edge, Roll forward.
2. " " backward.
3. Inside " " forward.
4. " " " backward.
5. Change " " forward.
6. " " " backward.
7. Cross Roll, forward.
8. " " backward.
- 9-10. Side Roll, single and double.

EIGHTS—PLAIN AND IN COMBINATION.

11. Plain Eight, forward (outside edge).
12. " " backward "
13. " " forward (inside edge).
14. " " backward "
15. Cross Roll Eight, forward.
16. " " " backward.
17. " " " double forward.
18. " " " " backward.
19. Serpentine " two feet forward.
20. " " " backward.
21. Toe Eight, forward.
22. " backward.
23. Flying Threes in Eight.
- 24-25. Combination Eight (inside and outside edge).

THREES.

26. Flying Threes, both feet in field.
27. Mercury Threes.
28. France's Combination Threes.
29. Threes in Loops, inside edge.
30. Double Three Cross, foot back.

MUSIC STEP.

31. Waltz.
32. Music Step (back cut).
33. On to Richmond, forward.
34. " " backward.

- 33. Promenade Step, forward,
- 33. " " backward.
- 37. Grapevine, Philadelphia Twist, and Flying Three Waltz
- 38. Cross Leg Roll, forward.
- 39. " " backward.

GRAPEVINES.

- 40. Single Grapevine.
- 41. Double "
- 42. Philadelphia Twist, single.
- 43. " " double.
- 44. Follow Foot Grapevine.
- 45. Single on Toes.
- 46. " Heels.

SPECIALTIES.

- 47. Back Stretch.
- 48. Rose Step.
- 49. RAIL FENCE.
- 50. Diamond.
- 51. Ice Boat and Spread Eagle.
- 52. Circle on one foot forward, change to back.
- 53. Circle on Toes.
- 54. Jumps.
- 55. Breakneck Feats.
- 56. Novice Acts.
- 57. Spinning.

GAMES ON SKATES.

BASE-BALL ON ICE.

The first match at base-ball on skates ever played in the metropolis took place in 1861, on a pond located near Ninth avenue and Union street, Brooklyn, a locality now comprising a portion of Prospect Park. The contestants were players of the old Atlantic and Charter Oak clubs, and the novelty of the match attracted a large crowd of spectators. As a matter of interest we append the score of the game as follows:

ATLANTIC.			CHARTER OAK.		
	H. L.	R.		H. L.	R.
Boerum, c.....	1	5	Piper, l. f.....	2	4
Price, 1b.....	4	3	Randolph, 2b.....	3	2
Pearce, s. s.....	1	5	Murphy, c. 1.....	1	2
C. Smith, 2b.....	1	6	Shields, 1b.....	6	0
Bliss, 3b.....	4	3	Monk, r. f.....	8	3
<i>M. O'Brien, * p.</i>	2	8	Phillips, c. 2.....	2	4
<i>H. Parker, c. 2.</i>	5	2	Jerome, p.....	2	4
Boughton, r. f.....	5	1	P. Johnson, c. f.....	4	2
Joe Oliver, l. f.....	2	4	C. Fish, s. s.....	1	3
<i>P. O'Brien, c. f.</i>	2	4	Vanderhoef, 3b.....	3	3
Totals.....			Totals...		
Atlantic.....	8	2	8	3	0
Charter Oak.....	1	0	7	3	10
			2	2	2
			0	0	0
			8-27	27	3-36

Umpire, Mr. R. Ellenbreek of the Live Oak B. B. C., of Rochester.

Scorers, for Atlantic, G. W. Moore; for Charter Oak, J. W. Oswald.

There were but few games played on the ice until 1865, when quite a number of matches came off. The Atlantics defeated the Gothams at the Capitoline Lake, Jan. 12, 1865, and then the Gothams defeated the Atlantics at Sylvan Lake, Hoboken, on Jan 16th, the score being as follows:

ATLANTIC.			GOTHAM.		
	R.	F. C.		R.	F. C.
Pearce, c	3	1	G. Wright, l. f.....	5	2
C. Smith, 3d b....	5	3	H. Wright, c.....	5	0
Start, 1st b.....	3	0	Gibney, 2d b.....	5	2
Galvin, s. s.....	1	0	Rae, r. f.....	6	0
P. O'Brien, p.....	3	0	Thorne, p.....	5	0
Crane, 2d b.....	2	0	Cohen, s. s.....	4	0
Elmendorf, c. f.....	2	0	Stokem, 3d b.....	3	0
D. Sutton, r. f.....	0	0	Beadle, 1st b.....	2	0
McLaughlin, l. f.....	1	1	Dupignac, c. f.....	4	0
Totals.....			Totals.....		
Atlantic.....	3	0	2	10	0
Gotham.....	3	6	0	7	16
			0	8	0
			2	2	2
			2-20	39	4

Umpire, Mr. Westervelt, of the Empire Club.

Time of Game, 3 hours 20 minutes.

* Those in italics are dead.

The other noteworthy games on ice played in the metropolis are as follows:

PLAYED JAN. 27TH, 1872, AT HOBOKEN.

GOTHAM.		HOBOKEN.							
	R. P. O.		R. P. O.						
Shreve, c.....	1	1	Bearman, 2d b.....	1	3				
Nelson, 1st b.....	1	7	Lewis, s. s.....	2	3				
Hankins, 2d b.....	3	1	Bogert, 1st b.....	2	4				
Offerman, 3d b.	1	0	Chaufrau, l. f.....	0	0				
Hadley, l. f.....	1	0	Chalmers, c. f.....	0	0				
Bunn, c. f.....	1	3	Keyser, c	1	3				
Standish, s. s.....	0	2	Havens, p.....	0	2				
Pollock, r. f.....	0	0	McGucken, 3d b.....	1	0				
Holstein, p.....	0	1	Weisenheim, r. f.....	0	0				
<hr/>		<hr/>							
Totals.....	8	15	Totals.....	7	15				
Gotham.....				1	1	4	1	1	3—8
Hoboken				1	0	2	2	2	2—7

Umpire, Mr. Chadwick.

Time of game, 1 hour and 10 minutes.

The ice was in good condition for the sport, and as the majority of the players were good skaters, some lively play was shown. The match was played on the skating lake at St. George Cricket Grounds foot of Ninth St., Hoboken.

PLAYED FEB. 17TH, 1872, AT PROSPECT PARK.

PROSPECT.		CAPITOLINE.							
	R. P. O.		R. P. O.						
Vanderveer, c.....	0	1	Pearce, p.....	4	2				
Gillam, 3d b.....	0	3	Wood, 3d b.....	3	2				
Dupignac, s. s.....	0	0	Gronvelt, r. f.....	3	0				
Titterton, 1st b.....	0	3	Williamson, r. s.....	5	0				
Good, l. f	0	1	Decker, l. f.....	4	1				
Delano, c. f.....	0	0	Brown, c.....	2	4				
Lane, r. f.....	0	0	J. Hall, s. s.....	5	1				
Oxley, r. s.....	0	1	Burdock, 2d b.....	4	0				
Dunn, c.....	0	6	G. Hall, 1st b.....	4	5				
Bergen, 2d b.....	0	0	McDonald, c. f.....	3	0				
<hr/>		<hr/>							
Totals.....	0	15	Totals.....	37	15				
Prospect.....				0	0	0	0	0	0—0
Capitoline.....				10	2	8	8	9	9—37

Fly catches—Wood, 2; Decker, 1; J. Hall, 1; Brown, 1; Gillam, 2; Dunn, 1; Titterton, 1. First base by errors—Prospect Park, 1; Capitoline, 12. Runs earned—Prospect Park, 0; Capitoline, 9. Umpire—Mr. Chadwick. Time of game—One hour and thirty minutes.

The best game of cricket on ice played in Brooklyn was that which took place on the Satellite skating pond on January 29th, 1867, between members of the Manhattan and Satellite cricket clubs, the score of which is appended.

SATELLITE.	MANHATTAN.
Tilly b. Hatfield.....11	Sebring, c. and b. Tilly....25
Padmon b. " 11	Livesey b. Tilly, c. Macon:45
Hamer b. Chadwick.....30	Hatfield b. Packer..... 160
Macon b. " 2	Jenkins, not out 39
McKay b. " 0	H. Tucker, run out.....17
Silsby b. Hatfield.....1	Love, not out..... 8
Packer b. Chadwick.....12	
Till c. Hatfield, b. Chadwick.....4	Byes, 2; wides, 3.....5
Sammond four b. Chadwick.0	
Fish 1. b. w. b. Chadwick... 2	
Wright not out.....0	
Byes 12; leg-bye, 1; wide, 1 ..14	
—	—
87	239

Umpires, Messrs. Palin and Boyd.

Time of game 4 hours.

RINK-BALL.

In 1877 a new game was successfully introduced at the Brooklyn Skating-Rink, as a suitable substitute for Foot-ball, it being impossible to play the latter game on skates without risk of dangerous falls and injuries. The rules for the game—prepared by Mr. Chadwick—are as follows:

RULES OF RINK-BALL.

RULE 1.—Eleven players shall constitute a match team, but the game may be played by nine on a side—no less. The eleven—or nine—shall be governed by a captain elected by the team, who shall place the players as follows: Two to guard the goal as "backs," three others to stand in front of these, and to be known as "half-backs," and six—or four—as "forwards," these latter to stand near the center line.

RULE 2.—There shall be one umpire, selected by the contesting sides, who shall decide all disputed points which may occur during the match, and from his final decision there shall be no appeal.

RULE 3.—At the commencement of the game the umpire shall take the ball—the same as used in foot-ball—and place it in the center of the rink, and when the contesting sides are

in position he shall call "Play," and until such call be made the ball shall not be in play.

RULE 4.—The ball must not be kicked by any contestant nor be picked up from the floor. It is only fairly in play when it is rolled along the floor or surface of the rink by being pushed or struck with the hand.

RULE 5.—Any player *kicking* the ball during the progress of a game, or *striking* it so that it be lifted above the head of any contestant, shall become immediately out of play until a touch-down be afterward scored by either side.

RULE 6.—Any attempt by a player to obtain possession of the ball by any act which, in the opinion of the umpire, is not fair play, shall become out of play, as in the case of kicking the ball.

RULE 7.—A touch-down shall be scored for the side which first sends the ball by fair rolling to their opponents' goal—each end of the rink comprising the goals. But no touch-down shall be scored unless the ball be rolled into the goal.

RULE 8.—Whenever the ball has been kicked—accidentally or otherwise—a "foul" shall be declared by the umpire. A foul shall also be called when the ball is either picked up by any player or struck so as to bound over the heads of any of the contestants. In either case the ball must be returned to the place from which it was unfairly moved.

RULE 9.—Three touch-downs shall constitute a goal, and one goal shall end a game; the best three games out of five making a match. If mutually agreed upon, however, one game may decide a match.

RULE 10.—Should no goal be obtained by either side within thirty minutes of the commencement of a game, then the side making a single touch-down, or a majority of touch-downs within the half hour, shall be declared winners.

RULE 11.—When "Time" is called by the umpire, play shall cease at once, and the ball shall not be fairly in play again until the umpire again calls "Play."

RULE 12.—Any match which is not decided in accordance with Rule 9 shall be declared drawn.

RULE 13.—At no time during the progress of a game shall the "backs" or "half-backs" cross the center line of the rink in pursuit of the ball, except when called upon to take the place of a forward player put out of play from a foul.

The first match at the new game was played at the Rink in Brooklyn on Dec. 27, on the occasion of the tenth special entertainment of the season. The contestants were boys of the junior classes of the Polytechnic and Adelphi Academies, the former winning by two touch-downs to one. The game was quite exciting at times, and the players were loudly applauded by the large assemblage present, who enjoyed the sport extremely.

CURLING.

Curling is the national winter sport of "auld Scotia." From time immemorial it has been the leading game of the ingenious and manly recreative exercises of the Scotch people, furnishing an exciting sport alike for the Lowland merchant as for the Highland chieftain. Of all the pastimes peculiar to America's adopted citizens, none probably remind them more forcibly of their boyhood days "at home," or bears with its memories such pleasant reminiscences of "auld lang syne."

Curling is a game worthy of the hardy Scots, calling into play, as it does, most of those characteristics of manliness which are such marked features of the men of the land of Burns. Its requisites are muscular strength, vigor of frame, the possession of considerable nerve and powers of endurance, and of coolness of judgment in taking full advantage of the skill derived from constant practice. A hardy sport and one so adapted to the bold sons of the north, it is not to be wondered at that the Scotch take such delight in it. The national poets of "auld Scotia" have made the game a theme for verse. The song of "Hurrah for auld Winter," and to the tune of "A Hundred Pipers," begins with a lively description of the sport, which we quote as follows:

"Oh, come on, my lads, and shoulther your stanes,
An hour on the ice will supple your banes.
If sorrow hangs o'er you, just drive awa' care,
And besom in hand snuff the keen frosty air.
Awa' in the glen, just outside the toon,
There's a bonny bit loch, where often in June
The bairnies hae paddled wi' their wee sonsy feet,
And lads wi' their lassies were whiles wont to meet.
Then rouse ye, keen curlers, and brace up each nerve,
Frae the auld Scottish gait, we never will swerve;
Wherever we roam, frae east to the west,
We'll never forget the game we lo'e best."

The great popularity of the game in Scotland, is shown by the fact that there are between four and five hundred curling clubs in existence there, at the head of which is the Royal Caledonian Club of which the Prince of Wales is patron.

Some ten years ago Curling in America was almost exclusively practiced by Scotchmen, but of late years it has attained wide-spread popularity with Americans, and in the metropolis during the winter of 1878 an American team of curlers from the city clubs defeated a Scotch team.

Curling, in a measure, is very similar to quoiting, the principle being the same. In the game of quoits the object is to *throw* the quoit as near as possible to a point called the "hub." In curling it is to slide the curling stone as near as possible to the center of a circle called the "tee." The

superiority curling presents for stratagem play however lies in the fact that when one side has placed the first stone in a favorable position to win, the other side proceed to do their best to send it out of the circle, and in doing this they have to get guards out of the way and carrom from one stone to another.

To play the game, a field of strong, smooth and thick ice is required about fifty yards in length and some ten yards wide. On this the lines of the "rink" are laid out (see diagram of a rink).

The length of a rink is forty-two yards, and at each end two circles of a radius of seven feet are marked off at the distance of thirty-eight yards apart, and the center of these circles is called the tee, and the object of the players of each party is to slide the curling stone within this circle as near the tee as possible. There are four players on each side, eight players to each rink, and if all of the eight stones of one side are sent within the circle and none of those of the opposite party, then the former score eight shots for the "end;" the end in question being equivalent to an inning in cricket or base-ball. Should one of the stones of the opposite party, however, be within the circle, and also be the second stone nearest the tee, then the party having the stone nearest the tee count one only, even though all the eight stones of their side are in the circle.

Supposing the rink to be in readiness for commencing a match, the players and skips chosen, and their order of playing appointed. Side No. 1, having won the toss, begins play by sending player A to "cast the first stone." The skip, having taken his position at the end, directs the player to "draw" in to a certain spot within the circle, that is, to slide his stone as close to the place pointed out as possible. Player A, of side No. 2, now takes his position, and



the skip of his party, taking his stand at the end, directs A No. 2 to strike his adversary's stone out of the circle, and in such a manner as to leave his own inside the circle; as he fails to do this, A No. 1 takes his place to play his second stone, and by the direction of the skip tries to send it so as to rest on the line directly in front of his first stone lying within the circle, thereby "guarding" the "winner" from being struck out of the circle by the players to follow. The object of side No. 2 now is first to remove this guard, and having done that, to send the stone lying within the circle outside of it, leaving the stone striking it out within; and if succeeding in this to guard the stone in question—the stone nearest the tee, after all the stones of each side have been played, giving one count to the side to which it belongs.

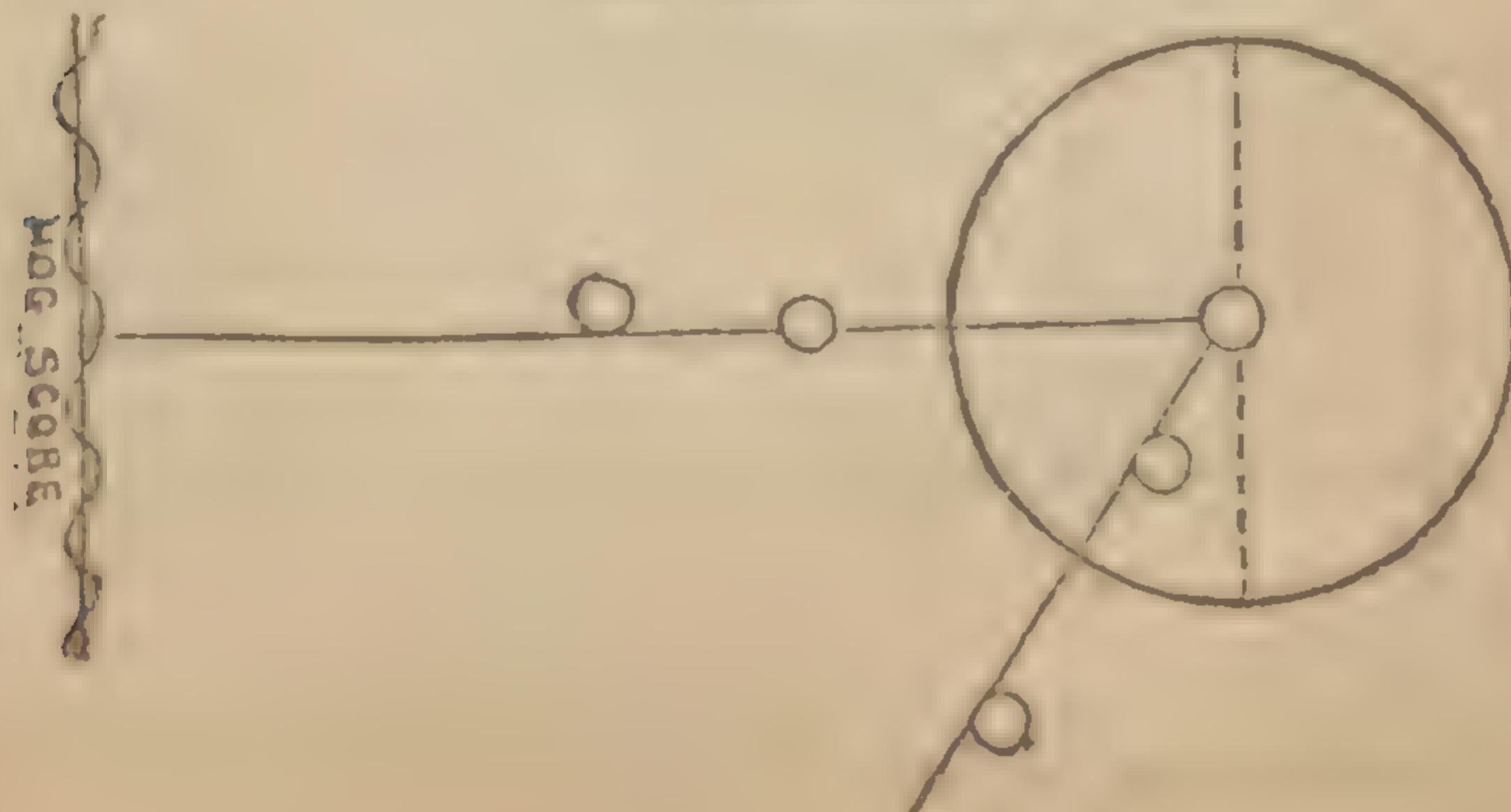
It will be readily seen that in the course of a game like this an ample field is afforded for a display of a great deal of strategie skill, and as a matter of course the captain of each side—known technically as the "skip"—has his hands full of business in directing his players how to send their stones to the circle and in outmaneuvering his adversary.

PLAYING THE POINTS.

The beauty of the art of curling lies in excelling in playing what are technically called the "points" of the game. These are *Striking*, *Guarding*, *Drawning*, *Bounding*, *Clip and Lie*, *Wick and Curl in*, *Rising*, *Clip and the Winner* and *Outwicking*. The following diagram, with accompanying descriptions fully illustrate each "point."

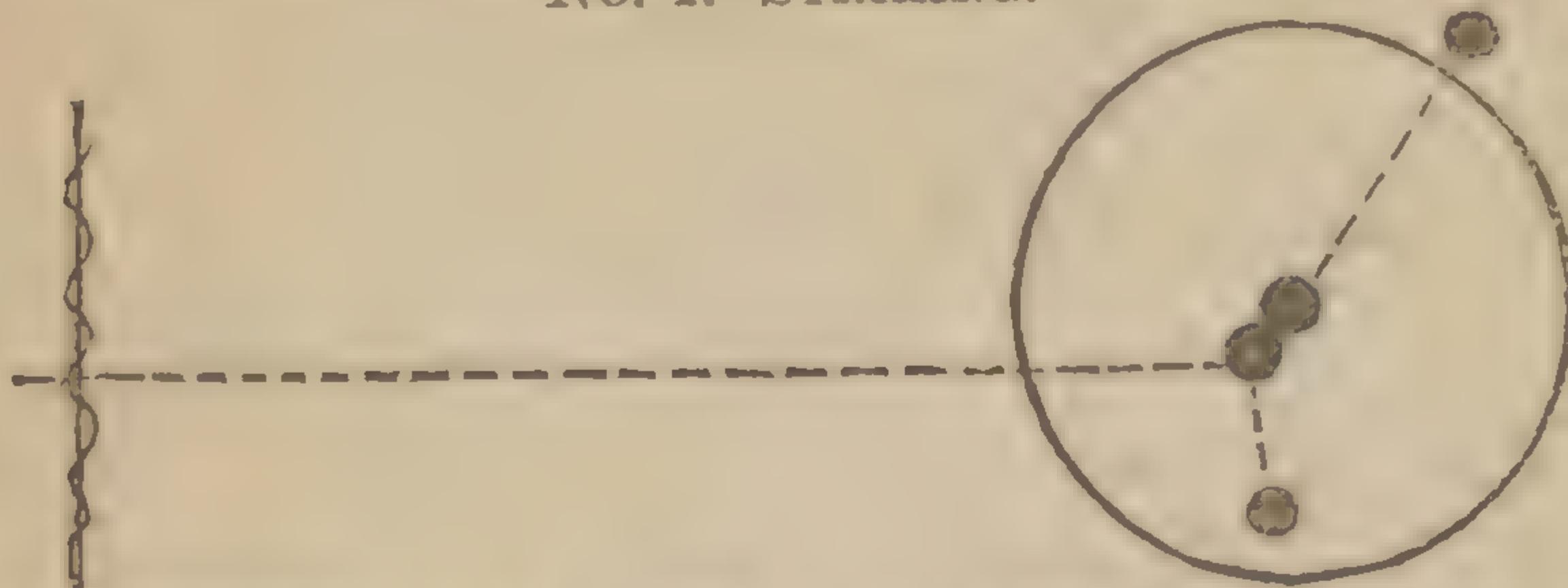
The first diagram is that showing the lines and circles—large and small—which are to be drawn on the ice before the contest for the Point medal begins.

THE END LINE.



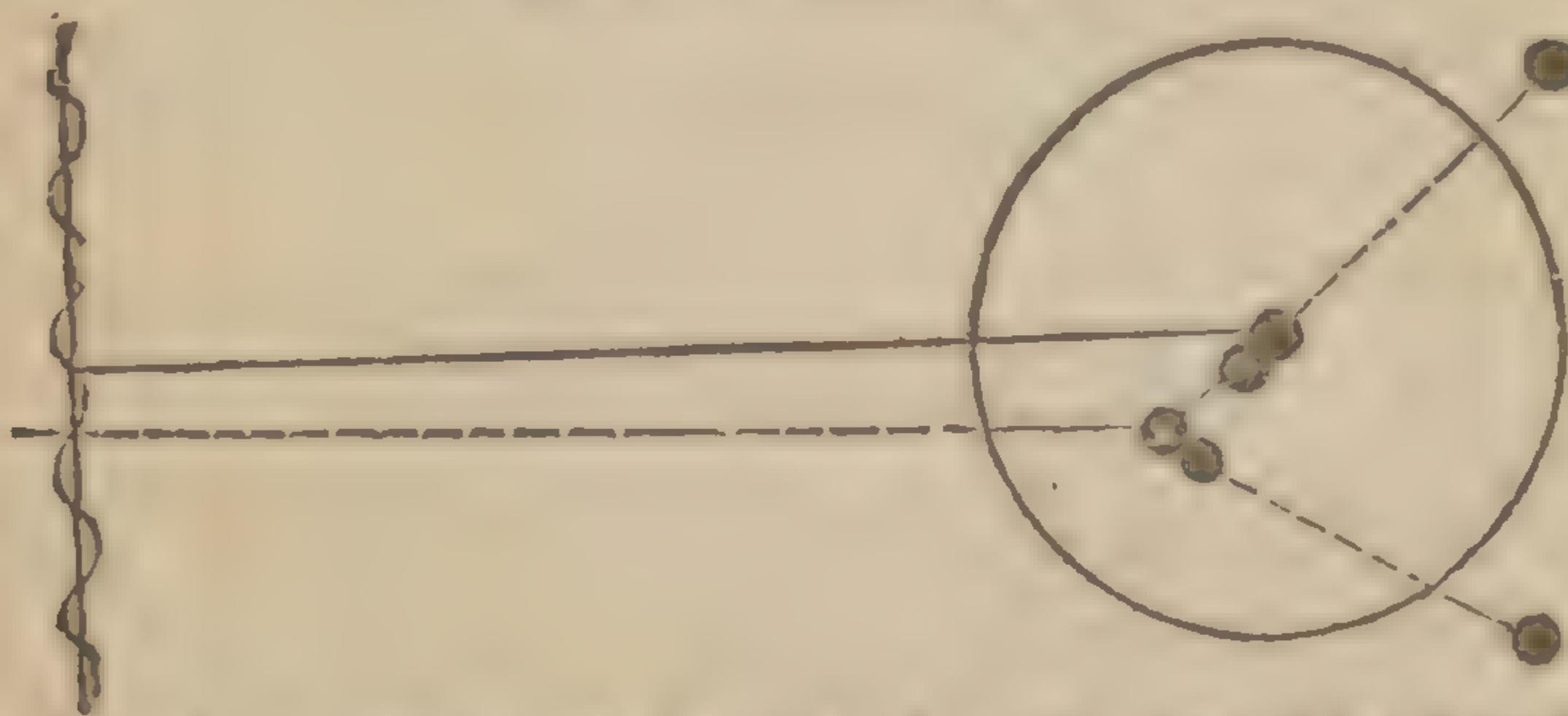
The following are the diagrams of the several points.

No. 1. STRIKING.



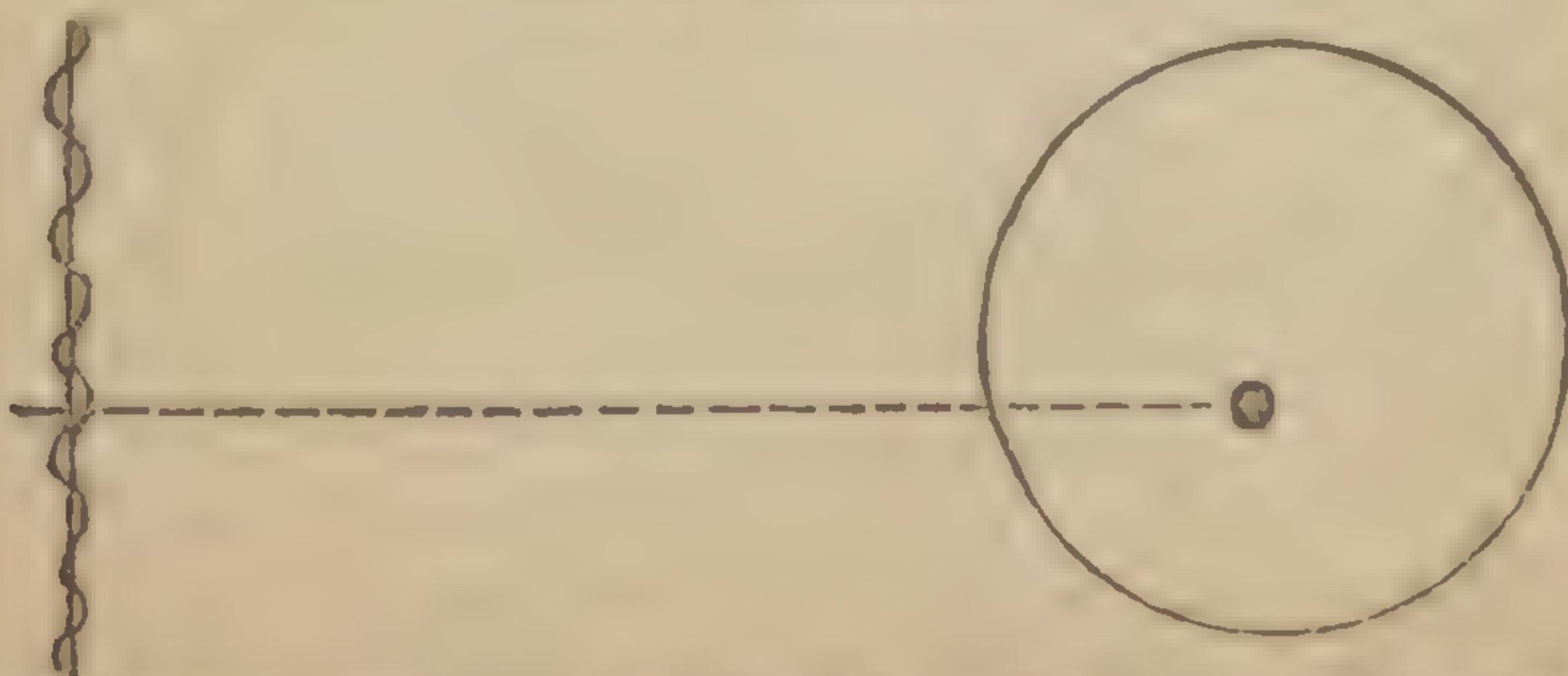
In *Striking*, a stone is placed on the "tee"—the center of the circle—and this the player has to strike out of the circle in order to score the point.

No. 2. INWICKING.



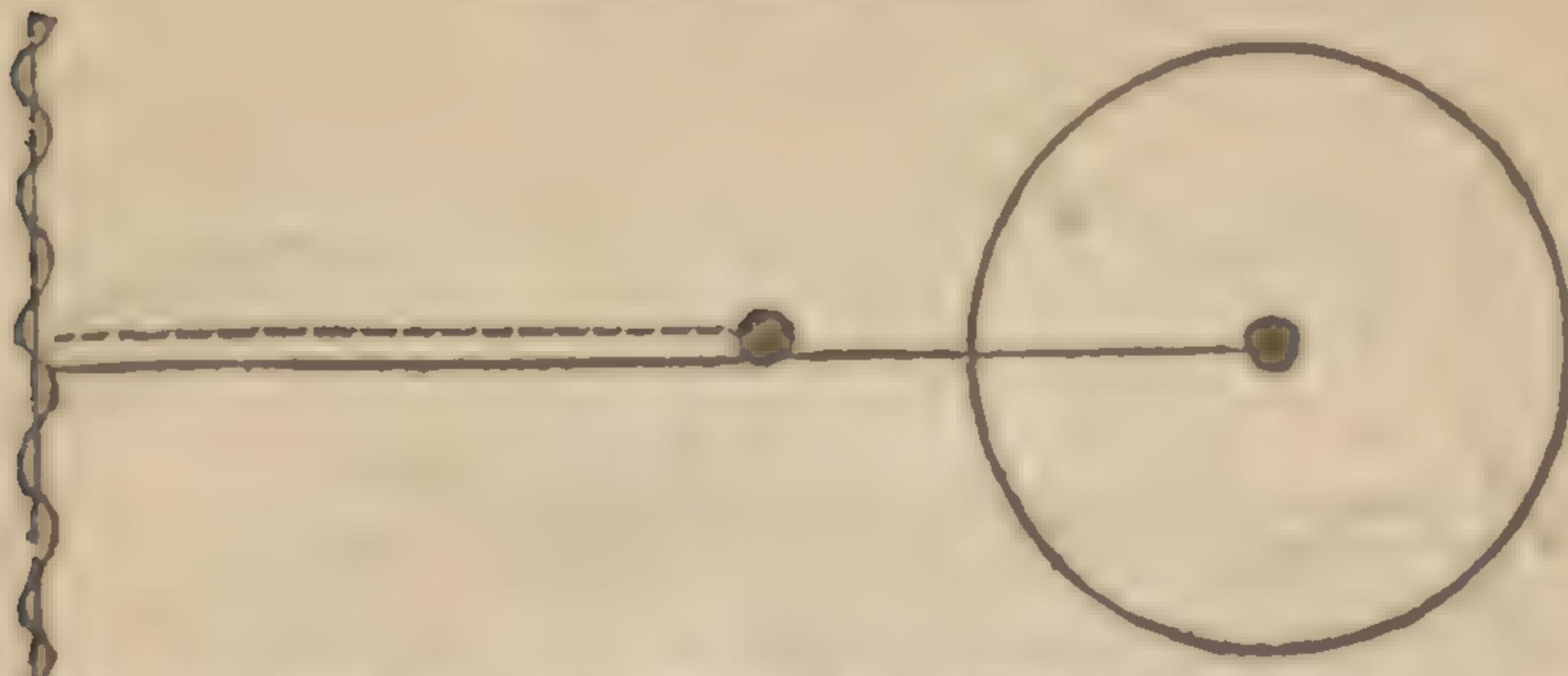
In *Inwicking*, one stone is placed upon the "tee" and another is located with its inner edge two feet distant from the "tee" and its fore edge on a line drawn from the "tee" at an angle of forty-five with the central line. The object of the player is to hit the latter stone and carrom onto that on the "tee," moving both stones.

No. 3. DRAWING.



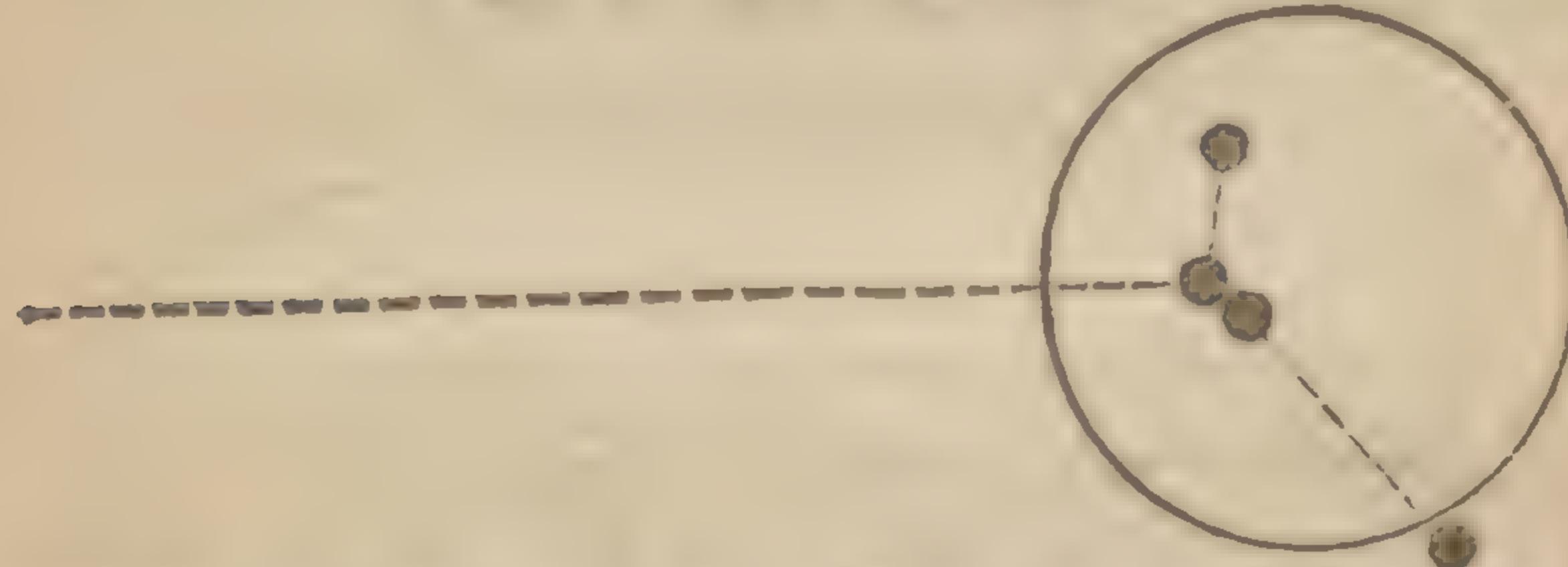
In *Drawing*, the object of the player is simply to cause his stone to lie within the circle.

No. 4. GUARDING.



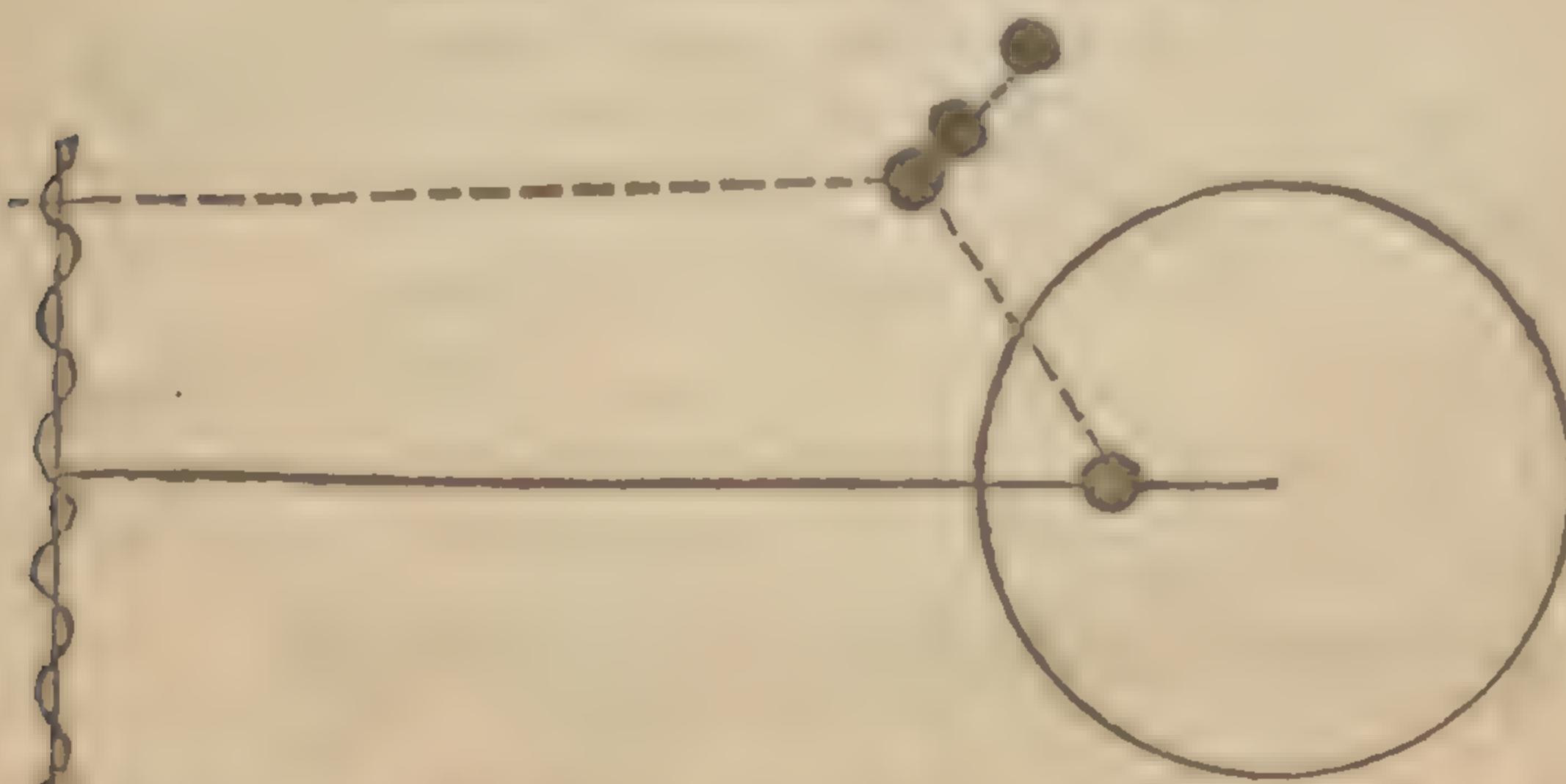
In *Guarding*, the object of the player is to place his stone in such a position in front of the stone on the "tee" as to guard it from the stones of the players of the other side.

No. 5. CHAP AND LIE.



In *Chap and Lie*, the object of the player is to strike the stone—lying on the tee—out of the circle, his stone, at the same time, remaining inside the circle.

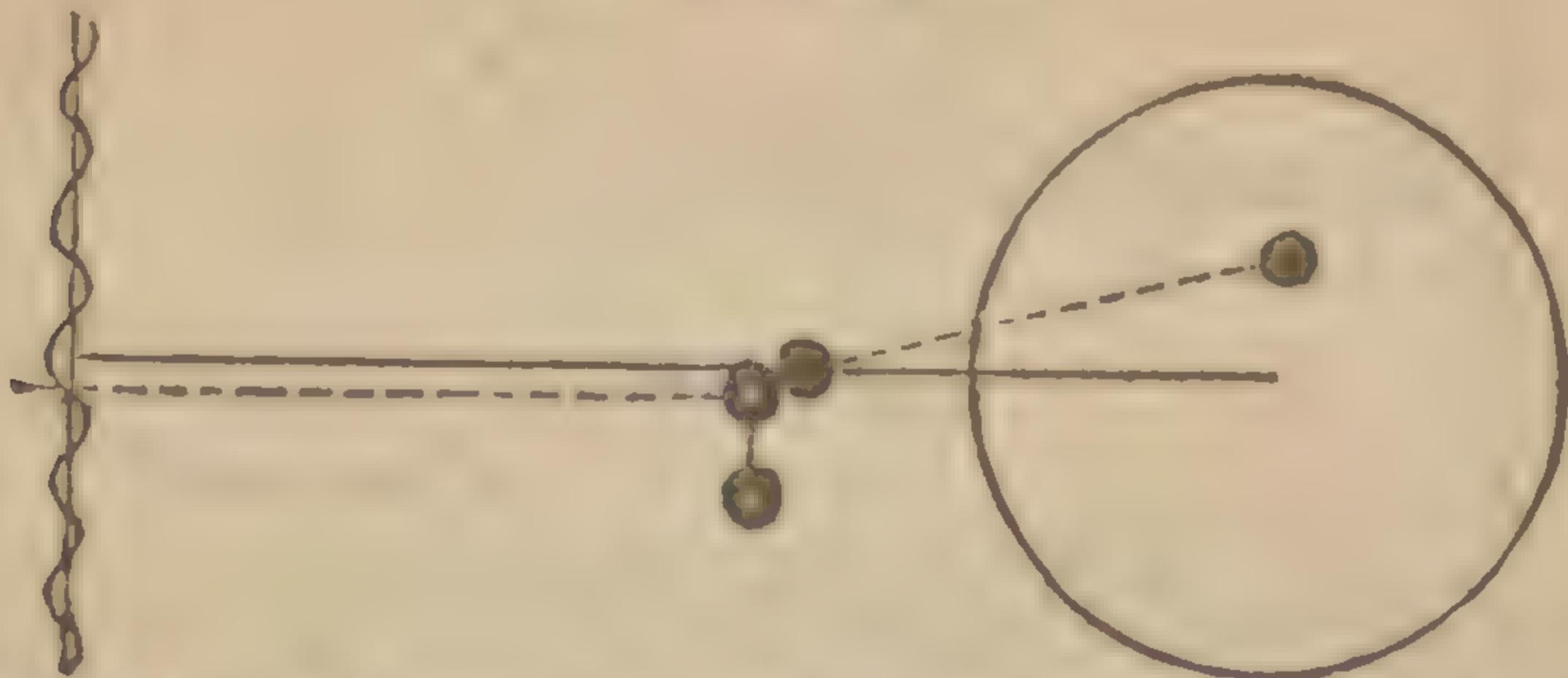
No. 6. WICK AND CURL IN.



In *Wick and Curl in*, a stone is placed with its inner edge seven feet distant from the tee, and its fore edge on a line making an angle of forty-five degrees with the central line,

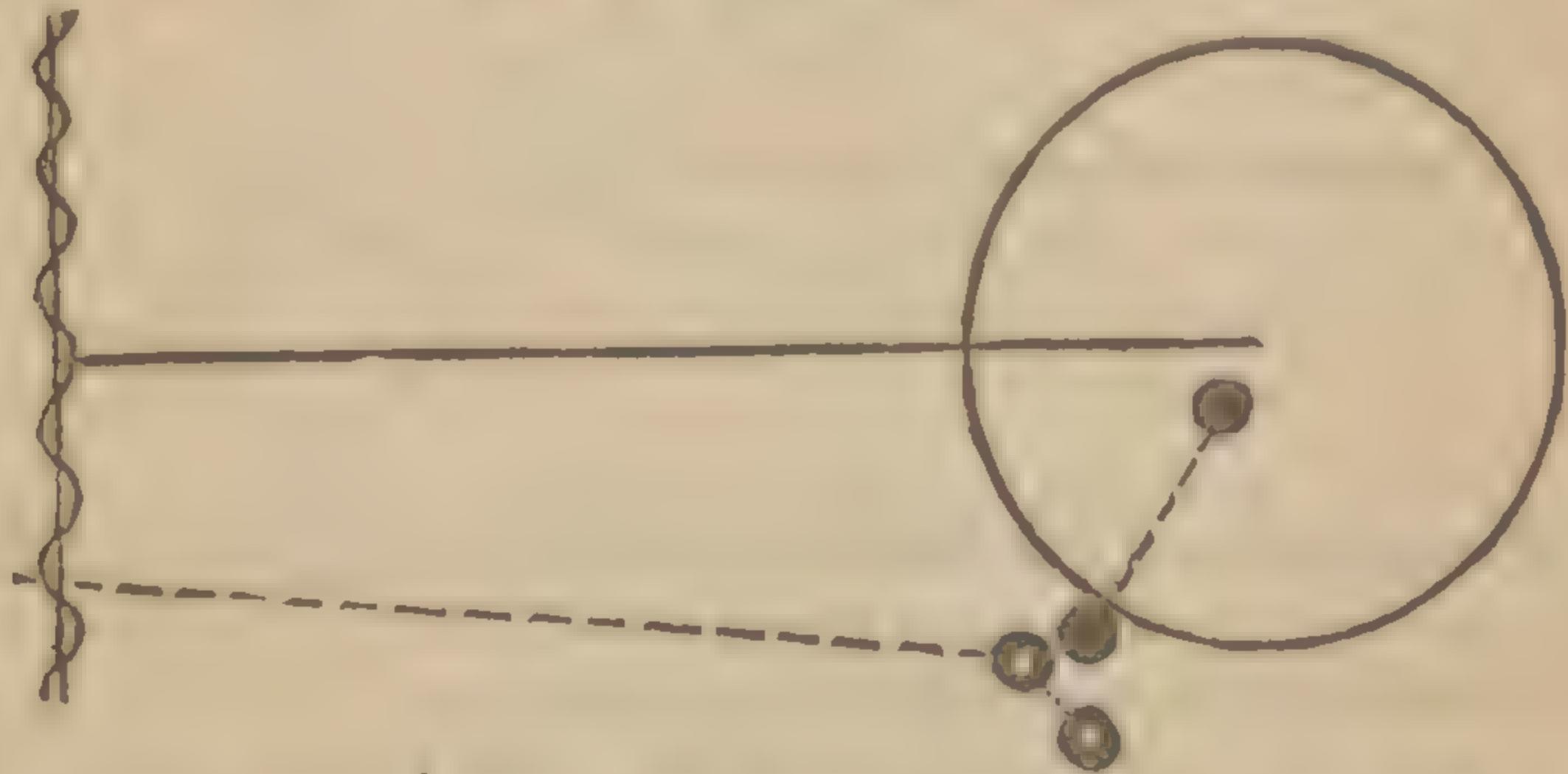
the object of the player being to cause his stone to strike another stone and rest within the circle.

NO. 7. RAISING.



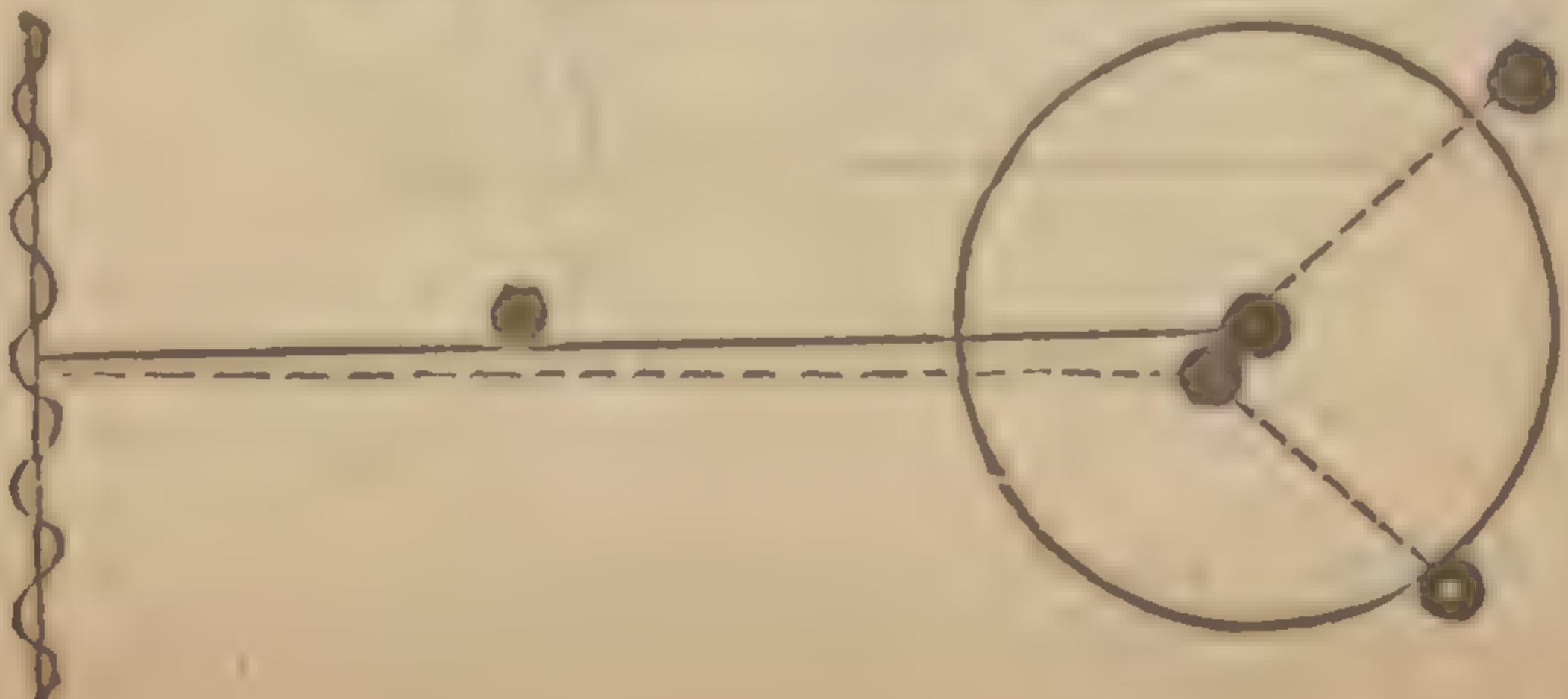
In *Raising*, the object of the player is to hit a stone, which is placed with its center on the central line and its inner edge seven feet distant from the tee, into the circle.

NO. 8. OUTWICKING.



In *Outwicking*, a stone is placed with its inner edge four feet distant from the tee, and its center on a line making an angle of forty-five degrees with the central line. The object of the player is to strike this stone so that it shall lie within the circle.

NO. 9. CHIPPING THE WINNER.



In *Clipping the Winner*, one stone is placed on the tee, and another with its inner edge ten feet distant, just touching the central line and half guarding the stone on the tee. The object of the player is to pass this guard and perceptibly move the stone on the tee.

THE RULES OF THE GAME.

THE RINK AND ITS DIMENSIONS, ETC.

RULE 1. The length of the rink played shall be forty-two yards. The tees shall be put down thirty-eight yards apart, in a continued straight line with the tees, and four yards distant from each, a circle eighteen inches in diameter shall be drawn on the left-hand side of said line (looking in the direction to be played), and its edge just touching it. Within this circle, whether standing on the ice, or on any rest, support, or abutment whatsoever, permitted by the rules, each player, when playing his stone, shall place his right foot on the right-hand side, and his left foot on the left-hand side, of the central line. (The circle to be on the opposite side of the line if the player is left-handed.) When a hack, or hatch, in the ice is used, it must be behind the circle above described, and not of greater length than fourteen inches, measuring from the central line.

A Circle of seven feet radius to be described from each tee as a center, and no stone to count which is wholly without this circle.

The Hog Score to be distant from each tee one-sixth part of the length of the whole rink played. Every stone to be a hog which does not clear a square placed upon this score; but no stone to be considered a hog which has struck another stone lying over the hog score.

A line shall be drawn on the ice at right angles to the rink, half-way between the tees, which shall be called the "Middle Line." In no case shall the rink played be less than thirty-two yards.

So soon as the rink is marked off, and before beginning to play, the terms of the match or game must be distinctly stated and fixed by the skips, if they have not been previously arranged. These terms may either be that the parties shall play for a specified time, or a game of a certain number of shots. Though the terms have been previously fixed, they should be repeated.

PLAYERS TO A RINK.

RULE 2.—Every rink to be composed of four players a side, each with two curling stones, unless otherwise mutually agreed upon. Before commencing the game, each skip (viz.: leader

of the party) shall state to the opposing skip the rotation in which his men are to play, and the rotation, so fixed, is not to be changed during the game. Each pair of players shall play one stone alternately with his opponent, until he has played both.

THE SKIPS TO TOSS FOR THE LEAD.

RULE 3.—The two skips opposing each other, shall settle by lot, or by any other way they may agree upon, which party shall lead, after which the winning party of the last end shall lead.

THE SIZE, SHAPE AND WEIGHT OF THE STONES.

RULE 4.—All curling-stones shall be of circular shape. No stone shall be of greater weight than fifty pounds imperial, nor less than thirty pounds; nor of greater circumference than thirty-six inches; nor of less height than one-eighth part of its greatest circumference.

No stone, or side of a stone, shall be changed after a game has been commenced, nor during its continuance, unless it happens to be broken, and then the largest fragment is to count, without any necessity for playing with it more. If the played stone rolls and stops on its side or top, it shall not be counted, but put off the ice. Should the handle quit the stone in the delivery, the player must keep hold of it, otherwise he shall not be entitled to replay his shot.

POSITIONS OF THE PLAYERS.

RULE 5.—Each party, before beginning to play, and during the course of each end, are to be arranged along the sides of the rink, anywhere between the middle line and the tee which their skip may direct; but no party—except when sweeping according to rule—shall go upon the middle of the rink, nor cross it under any pretense whatever. The skips alone are allowed to stand at or about the tee, as their turn requires.

PLAYING OUT OF TURN.

RULE 6.—If a player plays out of turn, the stone so played may be stopped in its progress and returned to the player. If the mistake shall not be discovered until the stone is again at rest, the opposite party shall have the option to add one to their score, and the game shall then proceed in its original rotation, or the end shall be declared null and void.

THE SWEEPING DEPARTMENT.

RULE 7.—The sweeping department shall be under the exclusive direction and control of the skips. The player's party shall be allowed to sweep when the stone has passed the middle line, and until it reaches the tee, and the adverse party

when it has passed the tee. The sweeping should always be to a side, or across the rink; and no sweepings to be moved forward and left in front of a running stone, so as to stop or obstruct its course.

NO STONE TO BE OBSTRUCTED.

RULE 8.—If, in sweeping or otherwise, a running stone be interfered with or obstructed by any of the party to which it belongs, it shall be put off the ice; if by any of the adverse party, it shall be placed where the skip of the party to which it belongs may direct. If marred by any other means, the player shall replay his stone. Should any played stone be accidentally displaced before the last stone is played and at rest, by any of the party who are then lying the shot, they shall forfeit the end; if by any of the losing party at that end, who have the stone yet to play, they shall be prevented from playing that stone, and have one shot deducted from their score. The number of shots to be counted at said end by the winners to be decided by a majority of the players, the offender not having a vote.

EVERY PLAYER TO HAVE HIS BROOM.

RULE 9.—Every player to come provided with a broom; to be ready to play when his turn comes, and not to take more than a reasonable time to play his stone. Should he accidentally play a wrong stone, any of the players may stop it while running; but, if not stopped until it is again at rest, it shall be replaced by the one which he ought to have played.

MEASURING SHOTS.

RULE 10.—No measuring of shots allowed previous to the termination of the end. Disputed shots to be determined by the skips; or, if they disagree, by the umpire; or, when there is no umpire, by some neutral person mutually chosen by them, whose decision shall be final. All measurements to be taken from the center of the tee to that part of the stone which is nearest to it. No stone shall be considered within or without the circle unless it clears it; and every stone shall be held as resting on a line which does not completely clear it. In every case this is to be determined by placing a "square" on the ice, at that part of the circle or line in dispute.

THE SKIP THE SOLA DIRECTOR.

RULE 11.—Each skip shall have the exclusive regulation and direction of the game for his party, and may play in what part of it he pleases; but, having chosen his place in the beginning, he must retain it until the end of the game. The players may give their advice, but can not control their director; nor are they, upon any pretext, to address themselves to the person about to play. Each skip, when his own team

to play comes, shall name one of his party to take charge for him. Every player to follow implicitly the direction given him. If any player shall improperly speak to, taunt or interrupt another, while in the act of delivering his stone, one shot shall be added to the score of the party so interrupted, and the end shall proceed as before.

CHANGING A RINK.

RULE 12.—If, from any change of weather, after a game has been commenced, or from any other reasonable cause whatsoever, one party shall desire to shorten the rink, or to change to another one, if the two skips can not agree upon the change, the umpire for the occasion shall be called, and he shall, after seeing one end played, determine whether the rink shall be shortened, and how much, and whether it shall be changed, and his determination shall be final and binding on all parties. Should there be no umpire appointed for the occasion, or should he be otherwise engaged, the two skips may call in any curler unconnected with the disputing parties, whose services can be most readily obtained, and, subject to the same conditions, his powers shall be equally extensive to those of the umpire. The umpire, in a match, shall have power, in the event of the ice being, in his opinion, unfit for the continuance of the match, to stop the match, in which case the contest must be commenced anew, on some future occasion, according to the rules of the Royal Club.

RULES FOR CHALLENGES, ETC.

RULE 1.—Every challenge given by one club to another, and its acceptance, must be conveyed in writing through the respective secretaries, stating the number of players which the club proposes to bring.

RULE 2.—The party challenged shall have the choice of ice, unless a field is particularly specified in the challenge.

RULE 3.—In case the match shall be played on the ice of either of the parties, the visiting club shall select and lay off the rinks; the length of the rinks, however, are to be determined by a majority of the players, unless an umpire has been chosen.

RULE 4.—The victors in a match shall be bound to play a second match (but not in the same season) if challenged, the losing party to have the choice of the ice; but, after the return match has been played, either party are at liberty to decline further play.

RULE 5.—When matches are played for a stipulated time, it shall be determined by the watches of the skips, previously set for that purpose, or by the umpire's watch, if there be one

selected; and no new end shall be commenced after the hour expires, but any end which is in progress of completion when the hour for closing play arrives, shall be finished.

RULE 6.—All district medals shall be contested by at least eight players a side, and if no communication takes place between the clubs, that shall be the number; but either club may, on their secretary giving ten days' written notice to the secretary of the other club, propose any number of players a side, the smaller club to have the power of determining the number they will produce, which shall not be fewer than two-thirds of their regular ordinary members.

RULE 7.—No curler, though belonging to two or more association clubs, can be a regular ordinary member (viz.: one competent to play in match games) of more than one club, and unless otherwise agreed to by their opponents, each club shall select its players from the best of initiated "regular" ordinary members.

RULE 8.—The rules of the Royal Caledonian Club of Scotland to govern all contests played by regularly organized curling clubs, unless special provision be made for exceptional cases, before the commencement of a match.



ICE-BOATING.

Ice-boat sailing for sport is an American institution, and of all winter sports, for thrilling excitement it surpasses every other in vogue. It is always more or less dangerous, and this gives a spice to it for Americans. The most perfect yachts for ice-boating and the largest fleet of ice yachts belong to Poughkeepsie, and the best yachting course in America for the sport is the Hudson River, between Newburg and Poughkeepsie and the upper shore towns of the Hudson. The two leading Ice-Boat Clubs of the country are the Poughkeepsie and the New Hamburg Clubs. The former was organized in 1861 and the latter in 1869. The Poughkeepsie Club has the largest fleet of yachts, but the New Hamburg Club equals it in its list of members. The Poughkeepsie fleet includes the following yachts, all of them being sloop rigged:

YACHT.	OWNER.
Avalanche.....	E. Harrison Sandford.
Advance.....	E. Harrison Sandford.
Cyclone.....	Henry Bergh, Jr.
Ella.....	Theodore V. Johnston.
Echo.....	George Collingwood.
Flying Dutchman.....	William H. Roe.
Gracie.....	John A. Roosevelt.
Gypsy.....	James N. Winslow.
Haze.....	Aaron Innis.
Hail.....	Aaron Innis.
Jeicle.....	John A. Roosevelt.
Jessie.....	William H. Roe.
Restless.....	Oliver H. Booth.
Snow Flake.....	Charles R. Forrest.
Sappho.....	A. E. Whiting.
Snow Bird.....	Henry Bergh, Jr.
Norseman.....	E. Harrison Sandford.
Viking.....	E. Harrison Sandford.
Viva.....	E. Harrison Sandford.
Fairy.....	E. Harrison Sandford.
Zip.....	T. H. Ransom.

The New Hamburg Club fleet comprises the following yachts:

YACHT.	OWNER.
Zephyr.....	J. R. Lawson.
Quickstep.....	W. LeRoy.
Zig Zag.....	J. LeRoy & H. Millard.
Flying Cloud.....	Irving Grinnell.
Fly Away.....	Irving Grinnell.
Phantom.....	P. A. M. Van Wyck.
Cloud.....	J. F. Satterthwaite.

YACHT	OWNER.
Zero	P. LeRoy.
Qui Vive	Charles LeRoy.
Dart	M. Hughes.
Whiff	I. Grinnell.
Boreas	I. Grinnell.
Puff	I. Grinnell.
Meteor	J. F. Satterthwait.
Comet	J. F. Satterthwait.

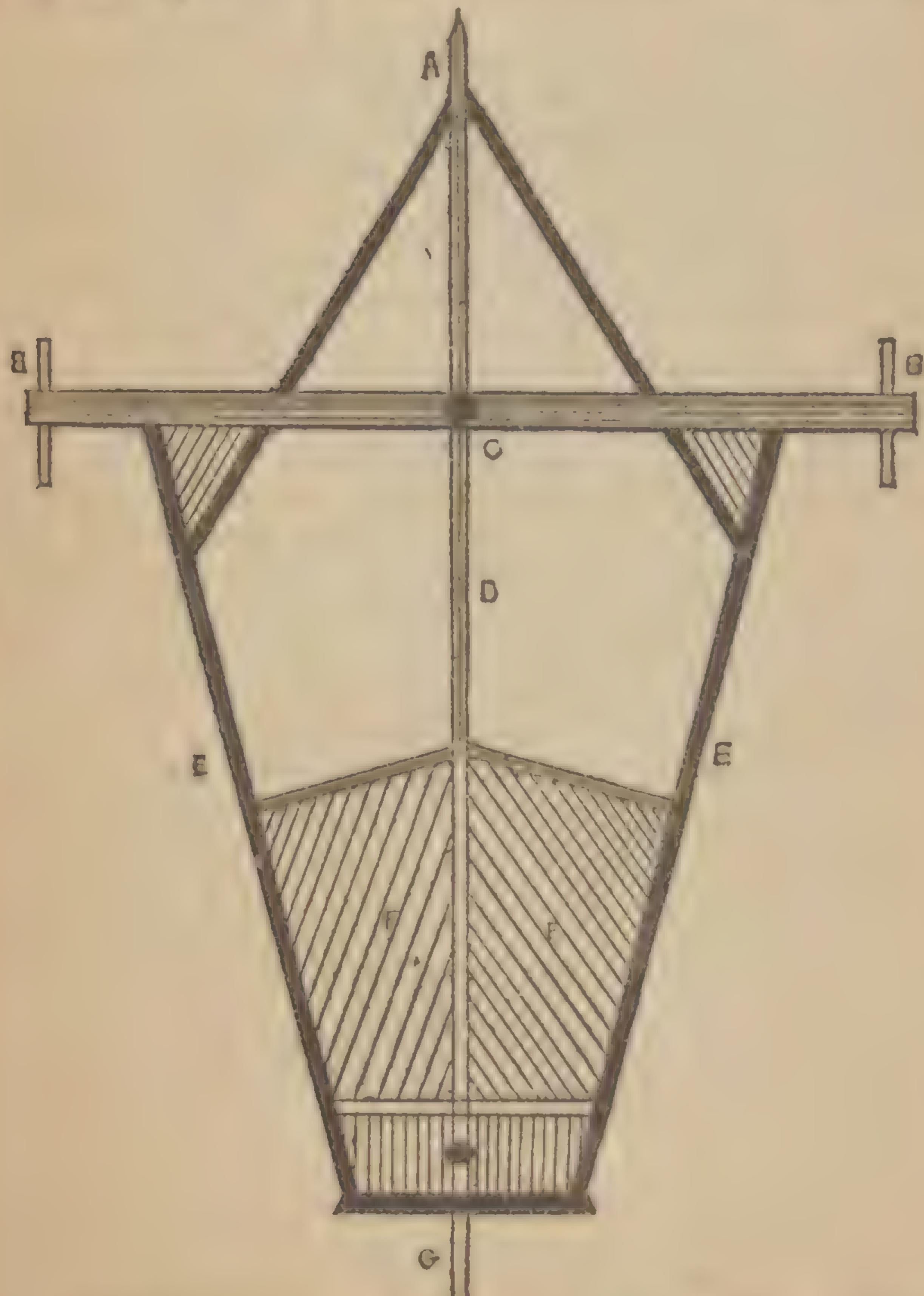
There is not a first-class yacht in either fleet that cannot make a mile a minute in a stiff breeze. A very large amount of money has been invested in the construction of a majority of the yachts of the two clubs, they being elegantly fitted up with nickel-plated iron work and timbers, railing and running planks made of the most durable and costly woods. The masts, sails, wire rigging, etc., are all of the best material, great strength being required. The model yacht of the Poughkeepsie Club fleet is Commodore John A. Roosevelt's, the largest and finest ice yacht in the world. From end of main boom to the tip of her bowsprit she is 68 feet in length. The width between her runners is 29 feet, and she carries 1,070 square feet of canvas. She has a frame oval in form, and in this respect differs from all the other yachts. She has been known to run a mile in 48 seconds. The most curious craft of the fleet is Captain Sandford's Avalanche. She is catrigged, 22 feet long and carries 303 square feet of canvas. Instead of the usual single runner at the stern, she has two. All four runners are 7 feet long, and the width between them is 8 feet. They are connected by a gear under the box, and the tiller steers all four at once, causing the forward ones to move to port when those at the stern are to starboard, and *vice versa*. She looks just like an ordinary box sleigh, handsomely painted, with low sides and runners. The box is about ten feet by five, and a party of half a dozen, with the aid of blankets and buff do-robos, can keep snug and comfortable. She has a break on each side to aid in bringing her to. This is necessary, as she cannot turn as quickly as the skeleton racers, which spin round almost in their own length.

Ice-boating on a smaller scale is greatly enjoyed on the large lake at Prospect Park, Brooklyn, where the club fleet musters eight boats as follows:

YACHT.	OWNER.
Conqueror	F. D. Magaw.
Eureka	Captain Hallock.
Snowbird	Commodore Weed.
Mazepa	
Laura	Captain Laughlin.
Dauntless	V. B. Magaw.
Circle	J. Y. Culver.
Lady of the Lake	H. Chadwick.
Fly Away	S. Decker.

THE ICE-BOATS.

In the early history of ice-boating the ice-yachts were constructed in the form of an equilateral triangle, with three runners at the angles, the base of the triangle being the bow of the boat. Now their shape is like that shown in the accompanying diagram



A. Bowsprit.
B. B. Forward runners.
C. Mast.

G. Rudder.

D. Middle timber or keel.
E. E. Sides.
F. Cockpit.

THE SPEED OF ICE-BOATS.

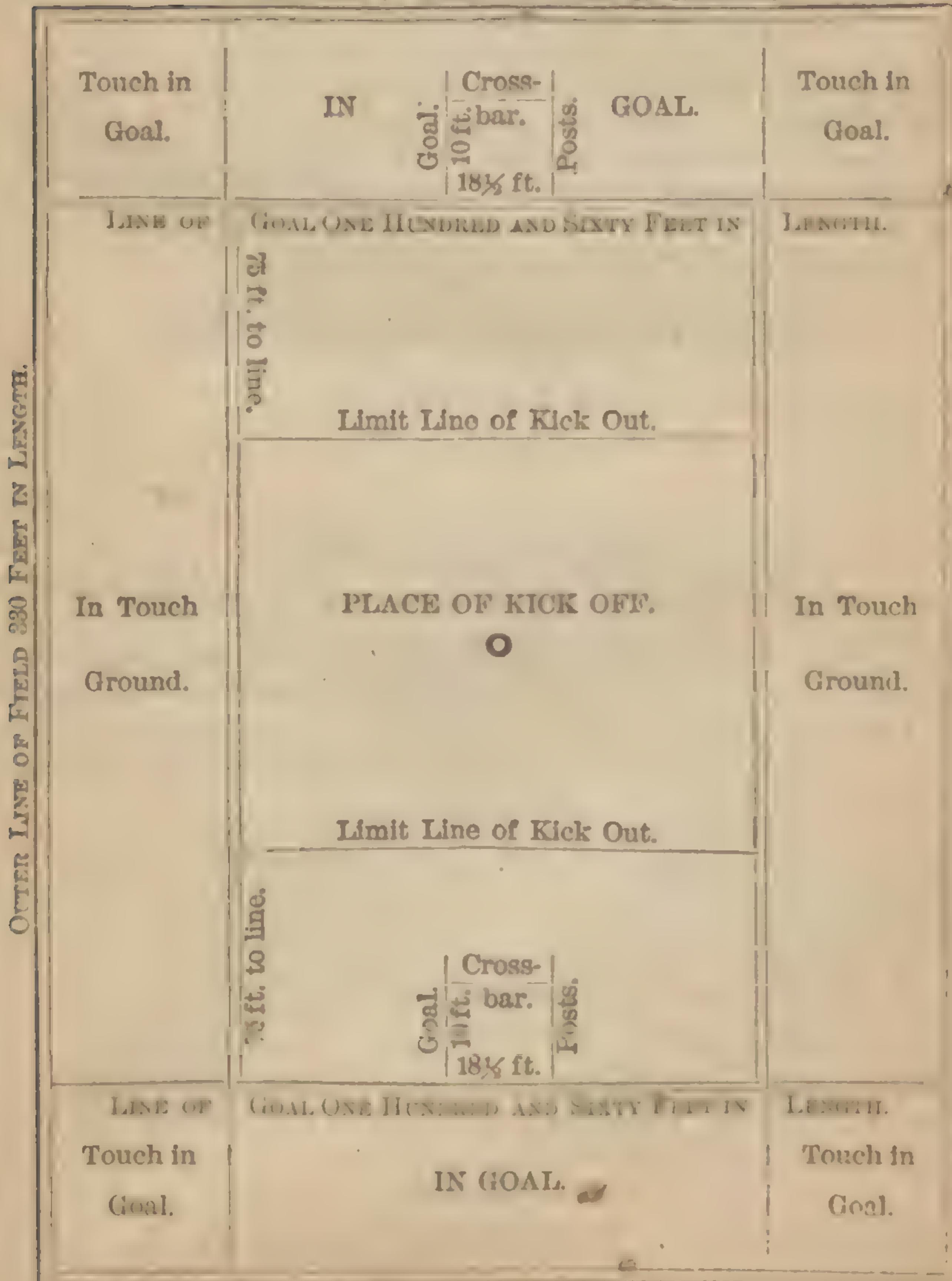
Not even the fastest express train of the Hudson River Railroad which runs close to the shore of the river can equal the time of an ice-boat with a full breeze, good ice, and the wind favorable. A few seasons since the "Whiz" of the New Hamburg club ran nine miles in eight minutes. She left New Hamburg in the face of a sweeping "Nor'-easter," and it was tough work on the beat up the river but on the return how she did fly. The wind was blowing almost a gale, and it was considered rather dangerous to make the return trip; but the reckless, daring fellows on board were bent upon trying to make the "quickest trip on record" and they did it. "Now, then, boys," said the helmsman, "let us shake out the reefs and go for time." All agreed, and every inch of the boat's canvas was soon spread. "Get aboard quick!" shouted the owner, and in an instant the craft was put before the wind. With a fearful ~~whirr-r-r-r~~ she started down the river, a perfect fog of fine ice flying from her rudder runner. Persons gazing at her held their breath at the exciting scene. She had attained fearful speed, and one had hardly time for thought before she was a mile away, and in less than two minutes she was off Blue Point, two miles away. She flew by Milton like a bird on the wing, and was abreast of Marlborough in almost a minute afterward. The men on board could hardly see. Their eyes were greatly affected, and water flowed from them freely. Men on the ice off New Hamburg saw the boat coming with such lightning rapidity that they instinctively ran toward the home, but there was no danger. The helmsman brought her round in fine style, with head to the wind and all sails flapping. She had performed a feat which had not been equaled by an ice-boat before. The same day the Ella and Zig Zag had a most brilliant race to Milton and back. Both carried full sail though it blew a gale, and each carried five men. Going down they sailed five miles in five minutes. It was a close contest—the closest on record. They were never more than two hundred feet apart, and when the Ella turned the stake boat the Zig Zag's bowsprit lipped her boom. It seemed impossible for one to draw away from the other. When they got above Blue Point they were so close together that the greatest interest was felt among the observers who stood upon the home line off the Kaal rock. The Judges eyed both boats intently as they neared home, but could come to no conclusion. The Zig Zag made for the eastern end of the line as the Ella made for the western, and as the former's bow glided over, the latter's matched it, and there was great cheering. Neither could be declared the victor.

The hull of an ice-boat is a mere skeleton, consisting of two side timbers, a keelson, and a cross piece triangular in shape, the base much shorter than the sides. On each side of the base the runner plank projects several feet. On these extensions the runners are fastened, and at the stern the runner by which the boat is steered is placed. The cockpit is not over four inches deep and it is calculated—in racing yachts—to hold but two persons. Hull, spars and canvas, have to be made of the best materials. The standing rigging is of the best charcoal wire, the bowsprit strands of Bessemer steel, and the canvas extra heavy. The sails have a low hoist, and the gaff at the mainsail is much shorter than on a water-yacht. Topsails are never used. The runners are of hard wood, sharp shod with bar steel, with the edge touching the ice, the forward runners being longer than the rudder runner.

An ice-yacht close-hauled sails nearer to the wind than any water-yacht. With wind abeam, or going before the wind, she fairly flies. With wind abeam the speed is twice that of the wind itself; going free it is nearly four times. It is a peculiarity of the ice-yacht that the sheets are always flattened aft, whether by the wind or going free, and both mainsail and jib draw. In running free, if dead before the wind, an ice-yacht would soon run out of it, and therefore she has to keep her sails at an angle to the wind by running across and with it. In other words, she beats to leeward. Thus, with a wind blowing down the river and a yacht scudding before it, her sheets would be flat aft and she would cross from one side to the other alternately, jibing her mainsail over as she did so. To bring an ice-boat to anchor, the jib has to be lowered and the helm put "hard up" or "hard down." To stop the boat temporarily you only have to bring her up in the wind without going far enough over to tack.

DIAGRAM OF A FOOTBALL FIELD

OUTER LINE OF FIELD 160 FEET IN LENGTH.



FOOTBALL.

The game of Football is called the "national winter game" in England, because it is played there throughout the winter season. In the United States, however—at least in all but the Southern States—it can only be played during a portion of the winter season, when the snow is off the ground. Still it is sufficiently a winter sport to be included in our list of that season's sports in the present publication, and therefore we append the rules which govern the game as now played in America, the English Rugby Rules having been revised by the Inter-Collegiate Association of the United States so as to suit our American College Football Clubs. The code as revised by the association October 4th, 1879, is given below in full.

RULES OF AMERICAN FOOTBALL.

AS AMENDED BY THE INTER-COLLEGIATE ASSOCIATION,
OCTOBER 4TH, 1879.

GENERAL RULES.

1. Grounds must be 330 feet in length and 160 feet in width.
2. Each Goal shall be composed of two upright posts exceeding 20 feet in height, and placed 18 feet and 6 inches apart, with cross-bar 10 feet from the ground.
3. Time of game is an hour and a half, each side playing forty-five minutes from each goal.
4. A match shall be decided by a majority of touch-downs. A goal shall be equal to four touch-downs. But in case of a tie, a goal kicked from a touch-down shall take precedence over touch-downs.
5. There shall be two judges and a referee in every match.
6. No one wearing projecting nails, iron plates, or gutta percha, on any part of his boots or shoes, shall be allowed to play in a match.
7. No HACKING, or THROTTLING, BUCKING or tripping up, or tackling below the hips, shall be allowed under any circumstances.

DROP KICK.

8. A Drop Kick or Drop is made by letting the ball fall from the hands, and kicking it the *very instant* it rises.

PLACE KICK.

9. A Place Kick or Place is made by kicking the ball after it has been placed in a nick made in the ground for the purpose of keeping it at rest.

PUNT.

10. A Punt is made by letting the ball fall from the hands and kicking it *before* it touches the ground.

KICK-OFF.

11. The Captains of the respective sides shall toss up before commencement of the match; the winner of the toss shall have the option of the choice of Goal or of Kick-off.

12. A Kick-off is a place *kick* from the center of the field of play, and cannot count as a goal. The opposite side must stand at least *ten yards* in front of the ball until it has been kicked.

13. The ball shall be *kicked off* (i.) at the commencement of the game; (ii.) after a goal has been obtained.

GOAL.

14. A Goal may be obtained by any kind of a kick except a *punt*.

POSTER.

15. A Goal can be obtained by kicking the ball from the field of play direct (*i. e.*, without touching the ground, or the dress or person of any player of either side) over the cross-bar of the opponents' goal, but if it touch such cross-bar, or the posts, it is called a *poster*, and is not a goal.

16. Whenever a goal shall have been obtained, the side which has lost the goal shall then kick off.

THROWING BACK.

17. Throwing Back. It is lawful for any player who has the ball, to throw it back toward his own goal, or to pass it back to any player of his own side who is at the time behind him.

KNOCKING ON.

18. Knocking On, *i. e.*, deliberately hitting the ball with the hand, and Throwing Forward, *i. e.*, throwing the ball in the direction of the opponents' goal line, are not lawful. If the ball be either *knocked on* or *thrown forward*, the captain of the opposite side may (unless a fair catch has been made, as provided by the next Rule) require to have it brought back to the spot where it was *knocked on* or *thrown forward*, and there put down.

FAIR CATCH.

19. A Fair Catch is a catch made direct from a kick, or a *throw forward*, or a *knock on* by one of the opposite side, or from a *punt out* (see Rule 51) provided the catcher makes a mark with his heel at the spot where he has made the catch, and no other of his own side touch the ball (see Rules 20 and 21.)

20. A player who has made and claimed a *fair catch* shall thereupon either take a *drop kick* or a *punt*, or *place* the ball for a *place kick*.

21. After a *fair catch* has been made, the opposite side may come up to the catcher's mark, and (except in cases under Rule 54,) the catcher's side retiring, the ball shall be kicked from such mark, or from a spot any distance behind it.

22. A catch made when the ball is thrown out of touch is not a *fair catch*.

23. In cases of a *fair catch* the opposite side may come up to and charge from anywhere on or behind a line drawn through the mark made by the player who has made the catch, and parallel to their own goal line; but in the case of a *fair catch* from a *punt out* or a *punt on*, (see Rule 54,) they may not advance further in the direction of the touch line nearest to such mark than a line drawn through such mark to their goal line, and parallel to such touch line. In all cases (except a *punt out* and a *punt on*) the kicker's side must be behind the ball when it is kicked, but may not charge until it has been kicked.

DEAD BALL.

24. The ball is *dead* when it rests absolutely motionless on the ground.

25. The ball is *dead* whenever a goal has been obtained; but if a *try at goal* be not successful, the kick shall be considered as only an ordinary kick in the course of the game.

26. It is not lawful to take up the ball when dead (except in order to bring it out after it has been touched down in touch or in goal) for any purpose whatever; whenever the ball shall have been so unlawfully taken up, it shall at once be brought back to where it was so taken up, and there put down.

TAKING UP THE BALL.

27. A player may *take up* the ball wherever it is rolling or bounding, except in a scrimmage.

RUNNING.

28. It is lawful for any player who has the ball to run with it, and if he does so it is called a *Run*. If a player runs with

the ball until he gets behind his opponents' goal line, and there touches it down, it is called a *Run in*.

29. It is lawful to *run in* anywhere across the goal line.

TACKLE.

30. A *Tackle* is when the holder of the ball is held by one or more players of the opposite side.

31. In the event of any player holding or running with the ball being tackled, and the ball fairly held, he must at once cry *down*, and there put it down.

SCRIMMAGE.

32. A *Scrimmage* takes place, when the holder of the ball being in the field of play, puts it down on the ground in front of him.

33. In a *scrimmage* it is not lawful for the man who has the ball, nor the man opposite and opposed to him, to pick out the ball with the hand under any circumstances whatever, but if the ball touch a third man, either may.

OFF SIDE.

34. Every player is *on side*, but is put *off side* if he enters a *scrimmage* from his opponents' side, or being in a *scrimmage*, gets in front of the ball, or when the ball has been kicked, touched, or is being run with by any of his own side behind him, (*i. e.*, between himself and his goal line.) No player can be *off side in his own goal*.

35. Every player when *off side*, is out of the game, and shall not touch the ball in any case whatever, either in or out of touch or goal, or in any way interrupt or obstruct any player until he is again *on side*.

36. A player being *off side* is put *on side* when the ball has been kicked by or has touched the dress or person of any player of the opposite side, or when one of his own side has run in front of him, either with the ball or having kicked it when behind him.

TOUCH OR BOUNDS.

37. *Touch (Bounds).* If a ball goes into *touch*, any player on the side which touches it down must bring it to the spot where it crossed the *touch line*; or if a player, when running with the ball, crosses or puts any part of either foot across the *touch line*, he must return with the ball to the spot where the line was so crossed, and thence return into the field of play in one of the modes provided by the following rule. If the player only has his hand over the line it is not out of bounds.

38. He must then himself or by one of his own side, either

(i.) *bound* the ball in the field of play at right angles to the touch line, and then run with it, kick it, or throw it back to his own side; or (ii.) throw it out at right angles to the touch line; or (iii.) walk out with it at right angles to the touch line, any distance not less than *five* nor more than fifteen yards, and there put it down, first declaring how far he intends to walk out. The man who throws the ball in must face the field or his opponents' goal.

39. If two or more players holding the ball are pushed into *touch*, the ball shall belong *in touch* to the player who first had hold of it in the field of play, and has not released his hold of it.

40. If the ball when thrown out of *touch* be not thrown out at right angles to the touch line, the Captain of either side may at once claim to have it thrown out again.

41. The goal line is in goal, and the touch line in touch.

TOUCH IN GOAL.

42. Touch in Goal. Immediately the ball, whether in the hands of a player (except for the purpose of a *punt out*—see Rule 50) or not, goes into touch in goal, it is at once *dead* and out of the game, and must be brought out as provided by Rules 57 and 58.

MAUL IN GOAL.

43. A Maul in Goal is when the holder of the ball is tackled inside goal line, or being tackled immediately outside, is carried or pushed across it, and he, or the opposite side, or both, endeavor to touch the ball down. In all cases, when so touched down, the ball shall belong to the players of the side who first had possession of it before the maul commenced, unless the opposite side have gained complete possession of it.

44. In case of a *maul in goal*, those players only, who are touching the ball with their hands, when it crosses the goal line, may continue the maul in goal, and when a player has once released his hold of the ball after it is inside the goal line, he may not again join in the maul, and if he attempts to do so, may be dragged out by the opposite side.

45. But, if a player when *running in* is tackled inside the goal line, then only the player who first tackled him, or if two or more tackle simultaneously, they only may join in the maul.

TOUCH-DOWN.

46. A Touch Down is when a player, putting his hand upon the ball on the ground in goal, stops it so that it remains dead.

47. When the ball has been touched down in the opponents' goal, none of the side in whose goal it has been so touched down shall touch it, or in no way displace it, or interfere with the player of the other side who may be taking it up or out.

TRY AT GOAL.

48. A side having touched the ball down in their opponents' goal, shall *try at goal* either by a *place kick* or a *punt out*.

PLACE KICK.

49. If a *try at goal* be made by a *place kick*, a player of the side which has touched the ball down shall bring it up to the goal line in a straight line from and opposite to the spot where the ball was touched down, and there make a mark on the goal line, and thence walk straight out with it at right angles to the goal line, to such distance as he thinks proper, and there place it for another of his side to kick. The kicker's side must be behind the ball when it is kicked, and the opposite side must remain behind their goal line until the ball has been placed on the ground. If the man does not make his mark, the opposite side may charge.

PUNT OUT.

50. A Punt out is a *punt* made after a touch-down by a player from behind his opponents' goal line, and from touch in goal if necessary, toward another of his own side, who must stand *outside* the goal line and endeavor to make a fair catch, or get the ball and *run in* or *drop* a goal (see Rules 52, 53 and 54), but he cannot pass it.

PUNT ON.

51. A Punt on is a *punt* made in a manner similar to a *punt out*, and from touch if necessary, by the player who has made a fair catch from a *punt out* or another *punt on*.



RULES FOR PUNT OUT AND PUNT ON.

52. If the *try at goal* be by a *punt out* (see Rule 50), a player of the side which has touched the ball down shall bring it straight up to the goal line opposite to the spot where it was touched down, and there make a mark on the goal line, and then *punt out* from touch in goal, if necessary, or from any part behind the goal line not nearer to the goal post than such mark, beyond which mark it is not lawful for the opposite side (who must keep behind their goal line) to pass until the ball has been kicked. (See Rules 59 and 61.) If punter does not make his mark he must *punt over* again.

53. When a player is about to *punt out*, neither side may stand nearer the touch line than a line drawn at right angles to the goal line and passing through the punter's mark. Punter himself being only exception.

54. If a *fair catch* be made from a *punt out* or a *punt on*, the catcher may either proceed as provided by Rules 21 and 52, or himself take a *punt on*, in which case the mark made on making a *fair catch* shall be regarded (for the purpose of determining as well the position of the player who makes the *punt on* as of the other players of both sides) as the mark made on the goal line in the case of a *punt out*.

55. A catch made in touch from a *punt out* or a *punt on* is not a fair catch; the ball must then be taken or thrown out of touch, as provided by Rule 37; but if the catch be made in touch in goal, the ball is at once dead, and must be *kicked out*, as provided by Rules 57 and 58.

TOUCH-DOWN FOR SAFETY.

56. A player may touch the ball down in his own goal at any time.

KICK OUT.

57. Kick out is a drop kick by one of the players of the side which has had to touch the ball down in their own goal, or into whose touch in goal the ball has gone (Rule 8), is the mode of bringing the ball again into play, and cannot count as goal.

58. Kick out must be a *drop kick*, and from not more than twenty-five yards outside the kicker's goal; if the ball, when kicked out, *pitch* in touch, it must be taken back and kicked out again. The kicker's side must be behind the ball when kicked out. (*Pitch* means either on the fly-bound or roll.)

CHARGING.

59. If a player having the ball, when about to *punt it out* goes out-side the goal line; or when about to *punt on*, advances nearer to his own goal line than his mark, made on making the *fair catch*; or a *fair catch* has been made, more than one player on the side which has so touched it down or made the fair catch, touch the ball before it is again kicked, the opposite side may *charge* at once.

60. Charging, *i. e.*, rushing forward to kick the ball, or tackle a player, is lawful for the opposite side in all cases of a *place kick* after a fair catch, or upon a *try at goal*, immediately the ball touches, or is placed on the ground; and in cases of a *drop kick* or *punt* after a *fair catch*, as soon as the player has

ing the ball commences to run or offers to kick, or the ball has touched the ground; but he may always draw back, and unless he has dropped the ball, or actually touched it with his foot, they must again retire to his mark. The opposite side in the case of a *punt out* or a *punt en*, and the kicker's side in *all* cases, may not charge until the ball has been kicked.

FOULING OPPONENT.

61. If a player purposely foul an opponent in order to gain ground for his own side, the opponents' side may either have the ball *down* where the foul was made, or take a *free kick*, which free kick cannot possibly score a goal. The purpose of the foul must be decided by the referee.

62. No player shall intentionally lay hands upon or interfere with an opponent, unless he has the ball.

THE END.

STANDARD DIME DIALOGUES

For School Exhibitions and Home Entertainments.

Nos. 1 to 21 inclusive. 15 to 20 Popular Dialogues and Dramas in each book. Each volume 100
12mo pages, sent post-paid, on receipt of price, ten cents.

Beadle & Adams, Publishers, 98 William St., N. Y.

These volumes have been prepared with especial reference to their availability for Exhibitions, being adapted to school and parlor use, or written in the form of a play, and suited to **SCHOOL-
ARS AND YOUNG PEOPLE** of every age, both male and female. It is fair to assume that no
other books in the market, at any price, contain a similar useful and available dialogues and dramas
of wit, pathos, humor and sentiment.

DIME DIALOGUES, NO. 1.

Meeting of the Musea. For nine young ladies.
Starting a Live Englishman. For three males.
Tava's Coronation. For male and female.
Fashion. For two ladies.
The Rehearsal. For six boys.
What will you Choose? For two boys.
The Queen of May. For two little girls.
The Tea-Party. For four ladies.
Three Sisters in Wall-Street. Male and female.
Mrs. Snellie's Confession. For male and female.
The Mission of the Spirits. Five young ladies.

Hobnobbing. For five speakers.
The Society of Success. For three speakers.
Young America. Three males and two females.
Josephine's Destiny. Four females, one male.
The Folly of the Dual. For three male speakers.
Dignitaries. For three male speakers.
The Ignorant Confounded. For two boys.
The Fast Young Man. For two males.
The Year's Reciting. 12 females and 1 male.
The Village with Two Gentlemen. For eight females and one male.

DIME DIALOGUES, NO. 2.

The Genius of Liberty. 2 males and 1 female.
Children at Cr. The Little Glass Seller.
Johnny and Saidy Bell. Several characters.
The Golden Rule. Two males and two females.
The Gift of the Fairy Queen. Several females.
Taken in and Done For. For two characters.
The Country Aunt's Visit to the City. For several characters.
The Two Romans. For two males.
Trying the Characters. For two males.
The Happy Family. For several characters.
The Rainbow. For several characters.

How to Write 'Popular' Stories. Two males.
I'm New to the U. S. For two males.
A Doctor at Last. For two males.
The Greenhorn. For two males.
The Three Men of Science. For four males.
The Old Lady's Will. For four males.
The Little Pilgrims. For two little girls.
How to Find an Heir. For five males.
The Virtues. For six young ladies.
A Colloquy.
The Pantomime. Five males and one female.
The English Traveler. For two males.

DIME DIALOGUES, NO. 3.

The May Queen. For an entire school.
Miss Robinson's Convention. For two females.
Keeping Bad Company. A Farce. For five males.
Courting Under Difficulties. 2 males, 1 female.
National Representative. A Burlesque. 4 males.
Escaping the Draft. For number of males.

The Gentle Chit. For two males.
Masterpiece. For two males and two females.
The Two Romans. For two males.
The Same. Second scene. For two males.
The White Feather. 4 males, 1 female.
The Little Chit. A Recitative. For one male.

DIME DIALOGUES, NO. 4.

The Frost King. For ten or more persons.
Starting in Life. Three males and two females.
Fathers, Sons and Charity. For three males and two females.
Darby and Jane. For two males and two females.
The May. A Floral Fancy. For six little girls.
The Enchanted Princess. 2 males, several females.
Letters to Wm. Henry Dix. 7 males, 1 female.
The Gentle Chit. For several characters.
Pronology. A Discussion. For twenty males.

The Soldier and Volunteer. 2 males, 1 female.
A Scene from "Paul Pry." For four males.
The Chit. For three males and two females.
Bob, George and Jim. For three little girls.
The Right Way. A Colloquy. For two boys.
What the Ledger Says. For two males.
The Gentle Chit. A Colloquy. For two males.
The Reward of Her Excellence. For four males.
The Letter. For two males.

DIME DIALOGUES, NO. 5.

The Three Guesses. For each of three.
Sentiment. A "Three Persons" drama.
Beat off the Curtain. For males and females.
The Eta Pi Society. Five boys and a teacher.
Examination Day. For several boys and a teacher.
Trading in "Traps." For several males.
The School Boys' Triumphant. For ten boys.
A Little Temple. Several males and females.
How Not to Get an Answer. For two males.

Blindfold Art. A Colloquy. For two males.
The Stage at Mark. For several girls.
Two Birds for a Girl. A Colloquy. For ten girls.
Extract from Marino Faliero.
Merry Morn. An Acting Chit.
The Six Virtues. For six young ladies.
The Lesson at Home. For two males.
How to keep presents. For three girls.
A Little Pantomime. For eight girls & little girls.

DIME DIALOGUES, NO. 6.

The Way They Run a School. Male and female.
The Peter of the Middle. For six males.
William Tell. For a whole school.
Woman's Rights. Seven for a school of ten girls.
All is not Gold that Glitters. Male and female.
The Generous Jew. For six males.
Amelia. For three males and one female.

The Two Gentlemen. For three males.
The Voice of Duty. For a number of females.
Aunt Betsy's Beans. Four females and two males.
The Landlady. For two females and one male.
Santa Claus. For a number of boys.
The Little Fairies. For several little girls.
The Three Rings. For two males.

Dime School Series—Dialogues.

DIME DIALOGUES No. 7.

The two Beggars. For fourteen females.
The earth-child in fairy-land. For girls.
Twenty years hence. Two females, one male.
The way to Windham. For two males.
Woman. A poetic passage at words. Two boys.
The 'Ologies. A Colloquy. For two males.
How to get rid of a bore. For several boys.
Boarding school. Two males and two females.
Plea for the pledge. For two males.
The ills of dram-drinking. For three boys.
True pride. A colloquy. For two females.
The two lecturers. For numerous males.

Two views of life. Colloquy. For two females.
The rights of music. For two females.
A hopeless case. A query in verse. Two girls.
The would-be school-teacher. For two males.
Came to life too soon. For three males.
Eight o'clock. For two little girls.
True dignity. A colloquy. For two boys.
Grief too expensive. For two males.
Hamlet and the ghost. For two persons.
Little red riding hood. For two females.
New application of an old rule. Boys and girls.
Colored cousins. A colloquy. For two males.

DIME DIALOGUES No. 8.

The fairy School. For a number of girls.
The entrolling officer. Three girls and two boys.
The base ball enthusiast. For three boys.
The girl of the period. For three girls.
The fowl rebellion. Two males and one female.
Slow but sure. Several males and two females.
Caudle's velocipede. One male and one female.
The figures. For several small children.
The trial of Peter Sloper. For seven boys.

Getting a photograph. Males and females.
The society for general improvement. For girls.
A nobleman in disguise. Three girls, six boys.
Great expectations. For two boys.
Playing school. Five females and four males.
Clothes for the heathen. One male, one female.
A hard case. For three boys.
Ghosts. For ten females and one male.

DIME DIALOGUES No. 9.

Advertising for help. For a number of females.
America to England, greeting. For two boys.
The old and the new. Four females one male.
Choice of trades. For twelve little boys.
The lap-dog. For two females.
The victim. For four females and one male.
The duelist. For two boys.
The true philosophy. For females and males.
A good education. For two females.

The law of human kindness. For two females.
Spoiled children. For a mixed school.
Brutus and Cassius.
Coriolanus and Aufidius.
The new scholar. For a number of girls.
The self-made man. For three males.
The May queen (No. 2.) For a school.
Mrs. Lackland's economy. 4 boys and 3 girls.
Should women be given the ballot? For boys.

DIME DIALOGUES No. 10.

Mrs. Mark Twain's shoe. One male, one female.
The old flag. School festival. For three boys.
The court of folly. For many girls.
Great lives. For six boys and six girls.
Scandal. For numerous males and females.
The light of love. For two boys.
The flower children. For twelve girls.
The deaf uncle. For three boys.
A discussion. For two boys.

The rehearsal. For a school.
The true way. For three boys and one girl.
A practical life lesson. For three girls.
The monk and the soldier. For two boys.
1876-1878. School festival. For two girls.
Lord Dundreary's Visit. 2 males and 2 females.
Witches in the cream. For 3 girls and 3 boys.
Frenchman. Charade. Numerous characters.

DIME DIALOGUES No. 11.

Appearances are very deceitful. For six boys.
The conundrum family. For male and female.
Curing Betsy. Three males and four females.
Jack and the beanstalk. For five characters.
The way to do it and not to do it. 3 females.
How to become healthy, etc. Male and female.
The only true life. For two girls.
Classic colloquies. For two boys.
I. Gustavus Vasa and Cristiern.
II. Tamerlane and Bajuzet.

Fashionable dissipation. For two little girls.
A school charade. For two boys and two girls.
John Ingolow's "Songs of Seven." Seven girls.
A debate. For four boys.
Ragged Dick's lesson. For three boys.
School charade, with tableau.
A very questionable story. For two boys.
A sell. For three males.
The real gentleman. For two boys.

DIME DIALOGUES No. 12.

Fankee assurance. For several characters.
Boarders wanted. For several characters.
When I was young. For two girls.
The most precious heritage. For two boys.
The double cure. Two males and four females.
The flower-garden fairies. For five little girls.
Jemima's novel. Three males and two females.
Beware of the widow. For three girls.

A family not to pattern after. Ten characters.
How to man-age. An acting charade.
The vacation escapade. Four boys and teacher.
That naughty boy. Three females and a male.
Mad-cap. An acting charade.
All is not gold that glitters. Acting proverb.
Sic transit gloria mundi. Acting charade.

DIME DIALOGUES No. 13.

Two o'clock in the morning. For three males.
An indignation meeting. For several females.
Before and behind the scenes. Several characters.
The noblest boy. A number of boys and teacher.
Blue bird. A dress piece. For girls and boys.
Not so bad as it seems. For several characters.
A curbstone moral. For two males and female.
Sense vs. sentiment. For parlor and exhibition.

Worth, not wealth. For four boys and a teacher.
No such word as fail. For several males.
The sleeping beauty. For a school.
An innocent intelligence. Two males and a female.
Old Nabby, the fortune teller. For three girls.
Boy-talk. For several little boys.
Mother is dead. For several little girls.
A practical illustration. For two boys and girls.

Dime School Series—Dialogues.

DIME DIALOGUES No. 14.

Mrs. Jones Jones. Three gents and two ladies.
The born genius. For four gents.
More than one listener. For four gents and lady.
Who on earth is he! For three girls.
The right not to be a pauper. For two boys.
Woman nature will out. For a girls' school.
Benedict and bachelor. For two boys.
The cost of a dress. For five persons.
The surprise party. For six persons.
A practical demonstration. For three boys.

Refinement. Acting charade. Several characters.
Conscience, the arbiter. For lady and gent.
How to make mothers happy. For two boys.
A conclusive argument. For two girls.
A woman's blindness. For three girls.
Rum's work (Temperance). For four gents.
The fatal mistake. For two young ladies.
Eyes and nose. For one gent and one lady.
Foolish ... For a number of boys.

DIME DIALOGUES No. 15.

The fairies' escapade. Numerous characters.
A post's perplexities. For six gentlemen.
A home cure. For two ladies and one gent.
The good there is in each. A number of boys.
Gentlemen or monkey. For two boys.
The little philosopher. For two little girls.
Aunt Polly's lesson. For four ladies.
A wind-fall. Acting charade. For a number.
Will it pay? For two boys.

The heir-at-law. For numerous males.
Don't believe what you hear. For three ladies.
A safety rule. For three ladies.
The chief's resolve. Extract. For two numbers.
Testing her friends. For several characters.
The foreigner's trouble. For two ladies.
The cat without an owner. Several characters.
Natural selection. For three gentlemen.

DIME DIALOGUES No. 16.

Polly Ann. For four ladies and one gentleman.
The meeting of the winds. For a school.
The good they did. For six ladies.
The boy who won. For six persons.
Good-by day. A colloquy. For three girls.
The sick well man. For three ladies.
The newest, largest addition. For a scholar.
A "corner" in roguery. For four boys.

The king of the fairies. For five girls.
The boaster. A colloquy. For two little girls.
Kitty's funeral. For several little girls.
Sister. Child. For several characters.
Testing her scholars. For numerous scholars.
The world is what we make it. Two girls.
Then and now. For practical and lady.

DIME DIALOGUES No. 17.

LITTLE FOLKS' SPEECHES AND DIALOGUES.

To be happy you must beg. 4. For two girls and one boy.
Evanescent glory. For a bevy of boys.
The little peacemaker. For two little girls.
What parts friend. For two little girls.
Marie Washington's party. For two little girls in and two adults.
Two evil things in the world. For two young boys.
Women and boys. For two girls.
A good thing. For a school and teacher.
The croaking club. For two girls and others.
How to do it. For two boys.
A hundred years to come. For boy and girl.
I don't trust faces. For several small boys.
A love the skies. For two small girls.
The bus boy. For three boys.
Give us little boys a chance. The story of the
Hum-pudding; Little Brown; A little girl's
tale speech; Jerry's opinion of great
mothers; The boasting hen; He knows darn
best; A small boy's view of corns; Robby's

new child; Nutting at grandpa's
Gray's; Little boy's view of how Columbus
discovered America; Little girl's view; Little
boy's speech on time; A little boy's pocket;
The night murmur; Robby Rob's
and others; How the baby came; A
child's observation; The new mate; A
child's love; The boy with glory; Jerry Brown; The
boy's speech on the little tree, winter, summer,
fall, yesterday; The school's mistake; The
boy appears; He never can find, even, I
want to be good; Only a drunken fellow;
The foolishness; How to get along;
A nonsense tale; Little boy's declamation; A
child's desire; Bogus; The goblin cat; Rub-
by; The boy; Little chatterbox; Who
and who; A boy's view; The twenty-four;
Gingerbread; A talking baby; The boy
and the tree; A honey, in the sun; A
new laid egg; The little musician; Idle Ben;
Pottery-man; Then and now.

DIME DIALOGUES No. 18.

Fairy wishes. For several characters.
A rose without a thorn. 2 males and 1 female.
Too greedy by half. For three males.
One good turn deserves another. For 6 ladies.
Curious Melinda. For 3 males and 1 lady.
The new scholar. For several boys.
The little idler. For 3 ladies.
Accidents. For 3 gentlemen and 3 ladies.

Good and bad names. For four gentlemen.
Spring-time wishes. For six little girls.
Lost Charlie; or, the gipsy's revenge. For nu-
merous characters.
A mother's love. For three little boys.
Hard times. For 2 gentlemen and 4 ladies.
The old woman who lived in a shoe. For two males
and two females.

DIME DIALOGUES, NO. 19.

A new favorite. Two gents and two ladies.
Contented. 4. For five persons.
We are the friends. For two boys.
God's own. Three persons and two ladies.
How kind to the poor. A little boy's.
How people are insured. A "duet."
A new acting charade. For four girls.
The smoke hood. For four boys.
A new favorite. For four girls.
Legal. Personated by seven characters.
The use of study. For three girls.

The old schoolroom. For four ladies.
The old schoolroom. For two boys.
Moral. For 3 males and 3 females.
How kind to the poor. For two boys.
How people are insured. For 7 girls.
Aunt Eunice's experiment. For several.
The old schoolroom. For four girls.
We'll have to mortgage the farm. For one male
and one female.

An old fashioned duet.

The auction. For numerous characters.

Dime School Series—Dialogues.

DIME DIALOGUES, No. 20.

The wrong man. For two males and three females.
Afternoon calls. For two little girls.
Ned's present. For four boys.
Judge not. For teacher and several scholars.
Telling dreams. For four little folks.
Saved by love. For two boys.
Mistaken identity. Two males and three females.
Couldn't read English. For 3 males and 1 female.
A little Vesuvius. For six little girls.
"Sold." For three boys.

Ava's castle. For five males and three females.
City manners and country hearts. For three girls and one boy.
The silly dispute. For two girls and teacher.
Not one there! For four male characters.
Foot-print. For numerous characters.
Keep it a secret. Two females and three males.
A cure for gout. One lady and two gentlemen.
The credulous wise-acre. For two males.

DIME DIALOGUES, No. 21.

A successful donation party. For several.
Out of debt out of danger. For three males and three females.
The Red Riding Hood. For two children.
How she made him propose. A duet.
The house on the hill. For four females.
Evidence enough. For two males.
Worth and wealth. For four females.
Waterfall. For several.

Mark Hastings' return. For four males.
Cinderella. For several children.
Too much for Aunt Matilda. For three females.
Without a wife. Three females and one male.
A sudden recovery. For three males.
The double stratagem. For four females.
Counting chickens before they were hatched. For four males.

DIME DIALOGUES, No. 22.

The Dark Cuckoo; or, the matinée of a morning. Florida's banquet. For a number of girls.
For three gentlemen and two ladies.
That Never does well; or, a brother's lesson. For Araby day; or, the school girl philosopher.
two males and two females.
High art; or the new mania. For two girls.
Strange adventures. For two boys.
The king's supper. For some girls.
A practical exemplification. For two boys.
Monsieur Thiers in America; or, Yankee vs. Frenchman. For two boys.
Doxy's diplomacy. 3 females and 'incidentals.'
A Frenchman; or, the outwitted aunt. For two
ladies and no gentleman.

Boys will be boys. For two boys and one girl.
For Araby day; or, the school girl philosopher.
For three young ladies.
God is love. For a number of scholars.
The way he managed. For 2 males, 2 females.
Fandango. Various characters, white and other wise.
The little doctor. For two tiny girls.
A sweet revenge. For four boys.
A May day. For three little girls.
From the sublime to the ridiculous. For 14 males.
Heart not face. For five boys.

DIME DIALOGUES, No. 23.

Reindeer's remedy. For 3 females, 1 male.
How S. S. got his recognition. For two males.
Cheery and Grumble. For two little boys.
The phantom doughnuts. For six females.
Does it pay! For six males.
Company manners and home simplicities. For two males, two females and two children.
The glad days. For two little boys.
Unfortunate Mr. Brown. For 1 male, 6 females.
The real cost. For two girls.

A bear garden. For three males, two females.
The busy bees. For four little ones.
Checkmate. For numerous characters.
School-time. For two little girls.
Death scene. 2 principal characters and adjuncts.
For Dr. Livington. Several characters, male and female.
Confound Miller. For three males, two females.
Ignorance vs. Justice. For eleven males.
Pedants all. For four females.

DIME DIALOGUES, No. 24.

The goddess of liberty. For nine young ladies.
The three graces. For three little girls.
The music director. For seven males.
A strange secret. For three girls.
An unjust man. For four males.
The shop girl's victory. 1 male, 3 females.
The psychometriser. 2 gentlemen, 2 ladies.
Mean is no word for it. For four ladies.
Whimsical. A number of characters, both sexes.
The self are the peacemakers. Seven young ladies.

The six brave men. For six boys.
Have you heard the news?
The true queen. Two young girls.
A slight mistake. 4 males, 1 female, and several auxiliaries.
Lazy and busy. Ten little fellows.
The old and young. 1 gentleman, 1 little girl.
That postal card. 3 ladies and 1 gentleman.
Mother Goose and her household. A whole
set of fancy dress dialogue and travesty.

DIME DIALOGUES, No. 25.

The societies of the delectables and less miserables. For two ladies and two gentlemen.
What each would have. 6 little boys & teacher.
Sunshine through the clouds. For four ladies.
The friend in need. For four males.
The hours. For twelve little girls.
In doors and out. For five little boys.
The child. For a female and four females.
The pound of flesh. For three boys.
How to be a friend. 7 in 10 characters.
Good words. For a number of boys.
A friend. For a number of little girls.

The true use of wealth. For a whole school.
Gamester. For numerous characters.
Put yourself in his place. For two boys.
Little wise heads. For four little girls.
The regenerators. For five boys.
Crabtree's wooing. Several characters.
Integrity the basis of all success. Two males.
A crooked way to success, etc. One gentleman
and one lady.
How to "break in" young horses. Two ladies
and one gentleman.

The above books are to be had at every Novelty store everywhere, or will be sent post paid, to any address, on receipt of price, 10 cents.

STANDARD DIME SPEAKERS—50 to 80 Pieces in Each Volume.

DIME AMERICAN SPEAKER, No. 1.

Young America,	Early retiring and ris'g,	J. Jeboom's oration,	Great lives imperishable
Birthday of Washington	A. Ward's oration,	A Dutch cure,	The prophecy for the y'r
Plea for the Maine law,	True nationality,	The weather,	Untinished problems,
Not on the battlefield,	Our natal day,	The heated term,	Honor to the dead,
The Italian straggle,	Solferino,	Philosophy applied,	Immortality of patriots,
Independence,	Intelligence the basis of	An old ballad,	Webster's polit'l system
Our country,	The war, [liberty,	Penny wine, pound fool-	A vision in the forum,
The equality of man,	Charge of light brigade,	True cleanliness, [ish,	The press,
Character of the Rev'd'n	After the battle,	Sat'd'y night's enjoy'ta,	Woman's rights,
The fruits of the war,	The glass railroad,	"In a just cause,"	Right of the Governed,
The sewing-machine,	Case of Mr. Macbeth,	No peace with oppres-	My ladder,
True manhood,	Prof. on phrenology,	sion,	Woman,
The mystery of life,	Annabel Lee,	A tale of a mouse,	Alone,
"The ups and downs,	Washington's name,	A thanksgiving sermon,	The rebellion of 1861,
No truly great,	The sailor boy's syren,	The cost of riches,	Disunion,

DIME NATIONAL SPEAKER, No. 2.

Union and its results,	Tecumseh's speech,	Ohio,	Murder will out,
Our country's future,	Territorial expansion,	Oliver Hazard Perry,	Strive for the best,
The statesman's labors,	Martha Hopkins,	Our domain,	Early rising,
True immortality,	The bashful man's story	Systems of belief,	Deeds of kindness,
Let the child less weep,	The matter-of-fact man,	The Indian chief,	Gates of sleep,
Our country's glory,	Rich and poor,	The independent farmer	The bugle,
Union a household,	Seeing the eclipse,	Mrs. Grammar's ball,	A Hoodish gem,
Independence bell,	Beauties of the law,	How the money comes,	Purity of the struggle,
The scholar's dignity,	Ge-lang! git up,	Future of the fashions,	Old age,
The cycles of progress,	The rats of life,	Loyalty to liberty,	Beautiful and true,
A Christmas chant,	Crowning glory of U.S.	Our country first, last,	The worms of the still,
Stability of Christianity,	Three fools,	and always,	Man and the Infinite,
The true higher law,	Washington,	British influence.	Language of the Eagle,
The one great need,	Our great inheritance,	Defense of Jackson,	Washington,
The ship and the bird,	Eulogy on Henry Clay,	National hatreds,	The Deluge.

DIME PATRIOTIC SPEAKER, No. 3.

America to the world,	The Irish element,	History of our flag,	Freedom the watchword
Love of country,	Train's speech,	T. F. Meagher's address,	Crisis of our nation,
Right of self-preservation,	Christy's speech,	We owe to the Union,	Duty of Christian patriots,
Our cause, [tion,	Let me alone,	Last speech of Stephen A. Douglas,	Turkey Dan's oration,
A Kentuckian's appeal,	Brigadier General,	Lincoln's message,	A fearless plea,
Kentucky steadfast,	The draft,	Great Bell Roland,	The curse of slavery,
Thinidity is treason,	Union Square speeches,	The New Year and the King Cotton, [Union,	A foreigner's tribute,
The alarm,	The Union,	Battle anthem,	The little Zouave,
April 15th, 1861,	Our country's call,	The ends of peace,	Catholic cathedral,
The spirit of '61,	The story of an oak tree,		The "Speculators."
The precious heritage,	L-e-g on my leg,		

DIME COMIC SPEAKER, No. 4.

Klebeyergoss on the war	Pop,	A song of woe,	Political stump speech,
Age bluntly considered,	A Texan Eulogium,	Ward's trip to Richm'd,	Comic Grammar, No. 2,
Early rising,	How to be a fireman,	Parody,	Farewell to the bottle,
The wasp and the bee,	The United States,	The mountebank,	The cork leg,
Comic Grammar, No. 1.	Puff's acc't of himself,	Compound interest,	The smack in school,
I'm not a single man,	Practical phrenology,	A sermon on the feet,	Slick's definition of wife,
A. Ward's advice,	Beautiful,	Old dog Jock,	Tale of a hat,
Buzzus on Pickwick,	Cabbage,	The fishes' toilet,	The debating club,
Romeo and Juliet,	Disagreeable people,	Brian O'Linn,	A Dutch sermon,
Happiness,	What is a bachelor like?	Crockett to office-seekers	Lecture on locomotion,
Dogs,	Funny folks,	Who is my opponent?	Mrs. Caudle on Umbrella

DIME ELOCUTIONIST, No. 5.

SEC. I. PRINCIPLES OF TRUE ENUNCIATION.	SEC. III. THE COMPONENT ELEMENTS OF AN ORATION.—Rules of Composition as applied to Words and Phrases, viz.: Purity, Propriety, Precision. As applied to Sentences, viz.: Length of Sentence, Clearness, Unity, Strength. Figures of Speech; the Exordium, the Narration, the Proposition, the Confirmation, the Refutation, the Peroration.
—Faults in enunciation; how to avoid them.	
Special rules and observations.	
SEC. II. THE ART OF ORATORY.—Sheridan's List of the Passions. Tranquillity, Cheerfulness, Mirth, Raillery, Buffoonery, Joy, Delight, Gravity, Inquiry, Attention, Modesty, Perplexity, Pity, Grief, Melancholy, Despair, Fear, Shame, Remorse, Courage, Boasting, Pride, Obstinacy, Authority, Commanding, Forbidding, Affirming, Denying, Difference, Agreeing, Exhorting, Judging, Approving, Acquitting, Condemning, Teaching, Pardon, Arguing, Dismissing, Refusing, Granting, Dependence, Veneration, Hope, Desire, Love, Respect, Giving, Wonder, Admiration, Gratitude, Curiosity, Persuasion, Tempting, Promising, Affection, Sloth, Intoxication, Anger, etc.	SEC. IV. REPRESENTATIVE EXERCISES IN PROSE AND VERSE.—Transition: A Plea for the Ox; Falstaff's Soliloquy on Honor; the Burial of Lincoln; the Call and Response; the Bayonet Charge; History of a Life; the Bugle; the Bells; Byron; Macbeth and the Dagger; Hamlet's Soliloquy; Old Things; Look Upward; King William Rufus; the Eye; an Esa on Musik; Discoveries of Galileo

SEC. V. OBSERVATIONS OF GOOD AUTHOR:

DIME SCHOOL SERIES.—Speakers.

DIME SERIO-COMIC SPEAKER, No. 19.

The American phaixaux,	Sour grapes,	Pompey Squash,	Smart boy's opinion,
The sunne,	The unwritten 'Claws,'	Mr. Lo's new version,	The venomous worm,
The old canoe,	The tiger,	The midnight express,	Corns,
Room at the top,	Flab,	Morality's worst enemy	Up early,
New England weather,	Judge not thy brother,	The silent teacher,	Not so easy,
Bluggs,	The dog St. Bernard,	The working people,	Dead beat in politics,
Leedle Yawcol Straus,	The liberal candidate,	The moneyless man,	War and dueling,
A fable,	A boy's opinion of hens,	Strike through the knot,	Horses. A protest,
The tramp's views,	Good alone are great,	An agricultural address,	Excelsior,
Moral littleness,	The great Napoleon,	The new scriptures,	Paddy's version of co
Yawcol Hoffeltegobbles.	The two lives,	The trombone,	celaior,
The setting sachem,	The present age,	Don't despond,	The close, hard man,
Street Arab's sermon,	At midnight,	The mill cannot grind,	Apples and applicati.
Address to young ladies,	Good-night,	What became of a lie,	Old Serooge,
A little big man,	Truth,	Now and then,	Man, generically co
The test of friendship,	The funny man,	How ub yes dot for high	sidered,
The price of pleasure,	The little orator,	Early rising,	A chemical wedding.

DIME SELECT SPEAKER, No. 20.

God,	Penalty of selfishness,	Now is the time,	Won't you let my papa
Save the Republic,	Lights Out,	Exhortation to patriots,	work!
Watches of the night,	Clothes don't make the	He is everywhere,	Conscience the best
The closing year,	man,	A dream of darkness,	guide,
Wrong and right road,	The last man,	Religion the keystone,	Whom to honor.
An enemy to society,	Mind your own business	Scorn of office,	The lords of labor,
Barbara Freitchie,	My Fourth of July sen-	Who are the free!	Early rising,
The most precious gift,	timents,	The city on the hill,	Pumpernickel and Pep-
Intellectual and moral	My Esquimaux friend,	How to save the Re-	schikoff,
power,	Story of the little rid hin	public,	Only a tramp,
Thanatopsis,	My castle in Spain,	The good old times,	Cage them,
New era of labor	Shonny Schwartz,	Monmouth,	Time's soliloquy,
Work of faith,	The Indian's wrongs,	Hope,	Find a way or make it,
A dream,	Address to young men,	Moral Desolation,	The mosquito hunt,
La dame aux camellias,	Beautiful Snow,	Self-evident truths,	The hero.

DIME FUNNY SPEAKER, No. 21.

Colonel Sellers glaci-	One hundred years ago,	The new mythology	Joan of Arc,
dates,	Do 'sperience ob de Reb-	(Vulcan.)	The blessings of farm
Clory mit der Schars	'rend Quacko Strong,	The new mythology	life.
und Shripes,	A dollar or two,	(Pan.)	The people,
Terence O'Dowd's pa-	On some more hash,	The new mythology	Thermopylae,
riots,	Where money is king,	(Bacchus.)	Cata,
The line-kilo club ora-	Professor Dinkelspeigel-	I kin.nod trink to-nighd,	Jim Bludso; or, the
tion,	man on the origin of	The new church doc-	Prairie Belle,
Farmer Thornbush on	life,	trine,	A catastrophic ditty,
fools,	Konsentrated wisdom,	Willyum's watermillion,	The maniac's defense,
The fiddler,	Joseph Brown and the	Josiah Axtell's oration,	Woman, God bless her!
The regular season,	mince pie,	Parson Barebones's au-	Be miserable,
The school-boy's lament,	John Jenkins's sermon,	athema,	Dodds versus Danbs,
Dot baby off mine,	A parody on "Tell me	Cesar Squash on heat,	The Cadi's judgment,
Bluggs once more,	ye winged winds,"	Fritz Valdher is made a	That calf.
Views on agriculture,	A foggy day,	mason.	

DIME JOLLY SPEAKER, NO. 22.

Grandfather's clock,	Josh Billings's views,	They may be happy yet,	Independence,
The XIXth century,	Beastoses,	Orpheus. A side view,	The jolly old fellow. A
Mary's von little ram,	How tew pik out a	Perseus. A "class!"	Christmas welcome,
A familiar lecture on	watermellon,	Rigid Information,	My first coat,
science,	How tew pik out a dog	The funny man,	The fire-brigade,
Old and new time,	How tew pik out a kat	Don't give it away,	A patriotic "splurge,"
Playfoot's spirit race,	How tew pik out a wife,	A dark warning. A	The good old times, in-
The village school,	This side and that,	"colored" dissertation	deed! A congratula-
A sermon for the sisters,	Nocturnal mewings,	An awful warning. An	tory reminder,
Do filosofy ob son,	The lunatic's reverie,	effective appeal,	Stealing the sacred fire.
Disappointed discoverer,	A bathetic ballad,	De parson sowed de seed	The story of Prom-
A heathen's score,	The ear,	Pompey's Thanksgiving	theus modernized,
Der dog und der lobster,	Backbone,	turkey,	The owl and the pussy
The young tramp,		The new essay on man,	cat.
Delights of the season,			

The above books are sold by Newsdealers everywhere, or will be sent, post-paid, to any address, on receipt of price, 10 cents each.

BEADLE & ADAMS, Publishers, 98 William St., N. Y.

Popular Dime Hand-Books.

BEADLE AND ADAMS, PUBLISHERS, NEW YORK.

Each volume 100 12mo. pages, sent post-paid on receipt of price—ten cents each.

STANDARD SCHOOL SERIES.

DIME SPEAKERS.

1. Dime American Speaker.
2. Dime National Speaker.
3. Dime Patriotic Speaker.
4. Dime Comic Speaker.
5. Dime Elocutionist.
6. Dime Humorous Speaker.
7. Dime Standard Speaker.
8. Dime Stump Speaker.
9. Dime Juvenile Speaker.
10. Dime Spread-eagle Speaker.
11. Dime Debater and Chairman's Guide.
12. Dime Exhibition Speaker.
13. Dime School Speaker.
14. Dime Ludicrous Speaker.
15. Carl Pretzel's Komikal Speaker.
16. Dime Youth's Speaker.
17. Dime Eloquent Speaker.
18. Dime Hail Columbia Speaker.
19. Dime Serio-Comic Speaker.
20. Dime Select Speaker.

Dime Melodist. (Music and Words.)
School Melodist. (Music and Words.)

DIME DIALOGUES.

- Dime Dialogues Number One.
- Dime Dialogues Number Two.
- Dime Dialogues Number Three.
- Dime Dialogues Number Four.
- Dime Dialogues Number Five.
- Dime Dialogues Number Six.
- Dime Dialogues Number Seven.
- Dime Dialogues Number Eight.
- Dime Dialogues Number Nine.
- Dime Dialogues Number Ten.
- Dime Dialogues Number Eleven.
- Dime Dialogues Number Twelve.
- Dime Dialogues Number Thirteen.
- Dime Dialogues Number Fourteen.
- Dime Dialogues Number Fifteen.
- Dime Dialogues Number Sixteen.
- Dime Dialogues Number Seventeen.
- Dime Dialogues Number Eighteen.
- Dime Dialogues Number Nineteen.
- Dime Dialogues Number Twenty.
- Dime Dialogues Number Twenty-one.

YOUNG PEOPLE'S SERIES.

- 1—**DIME GENTS' LETTER-WRITER**—Embracing Forms, Models, Suggestions and Rules for the use of all classes, on all occasions.
- 2—**DIME BOOK OF ETIQUETTE**—For Ladies and Gentlemen: being a Guide to True Gentility and Good-Breeding, and a Directory to the Usages of society.
- 3—**DIME BOOK OF VERSES**—Comprising Verses for Valentines, Mottoes, Couplets, St. Valentine Verses, Bridal and Marriage Verses, Verses of Love, etc.
- 4—**DIME BOOK OF DREAMS**—Their Romance and Mystery; with a complete interpreting Dictionary. Compiled from the most accredited sources.
- 5—**DIME FORTUNE-TELLER**—Comprising the art of Fortune-Telling, how to read Character, etc.
- 6—**DIME LADIES' LETTER-WRITER**—Giving the various forms of Letters of School Days, Love and Friendship, of Society, etc.
- 7—**DIME LOVERS' CASKET**—A Treatise and Guide to Friendship, Love, Courtship and Marriage. Embracing also a complete Floral Dictionary, etc.
- 8—**DIME BALL-ROOM COMPANION**—And Guide to Dancing. Giving rules of Etiquette, hints on Private Parties, toilettes for the Ball-room, etc.
- 9—**BOOK OF 100 GAMES**—Out-door and In-door SUMMER GAMES for Tourists and Families in the Country, Picnics, etc., comprising 100 Games, Forfeits, etc.
- 10—**DIME CHESS INSTRUCTOR**—A complete hand-book of instruction, giving the entertaining mysteries of this most interesting and fascinating of games.
- 11—**DIME BOOK OF CROQUET**—A complete guide to the game, with the latest rules, diagrams, Croquet Dictionary, Parlor Croquet, etc.
- 12—**DIME BOOK OF BEAUTY**—A delightful book, full of interesting information. It deserves a place in the hands of every one who would be beautiful.

DIME ROBINSON CRUSOE—In large octavo, double columns, illustrated.

FAMILY SERIES.

1. DIME COOK BOOK.
2. DIME RECIPE BOOK.
3. DIME HOUSEWIFE'S MANUAL.

4. DIME FAMILY PHYSICIAN.
5. DIME DRESSMAKING AND MILINERY.

 The above books are sold by Newsdealers everywhere, or will be sent, ~~paid~~, to any address, on receipt of price, 10 cents each. I
Publishers. 98 William Street, New York.



ARE NOW PRONOUNCED

THE BEST SKATES IN THE MARKET. NO KEY, HEEL-PLATE OR STRAPS USED.

Sizes—8, 8½, 9, 9½, 10, 10½, 11, 11½ inches.

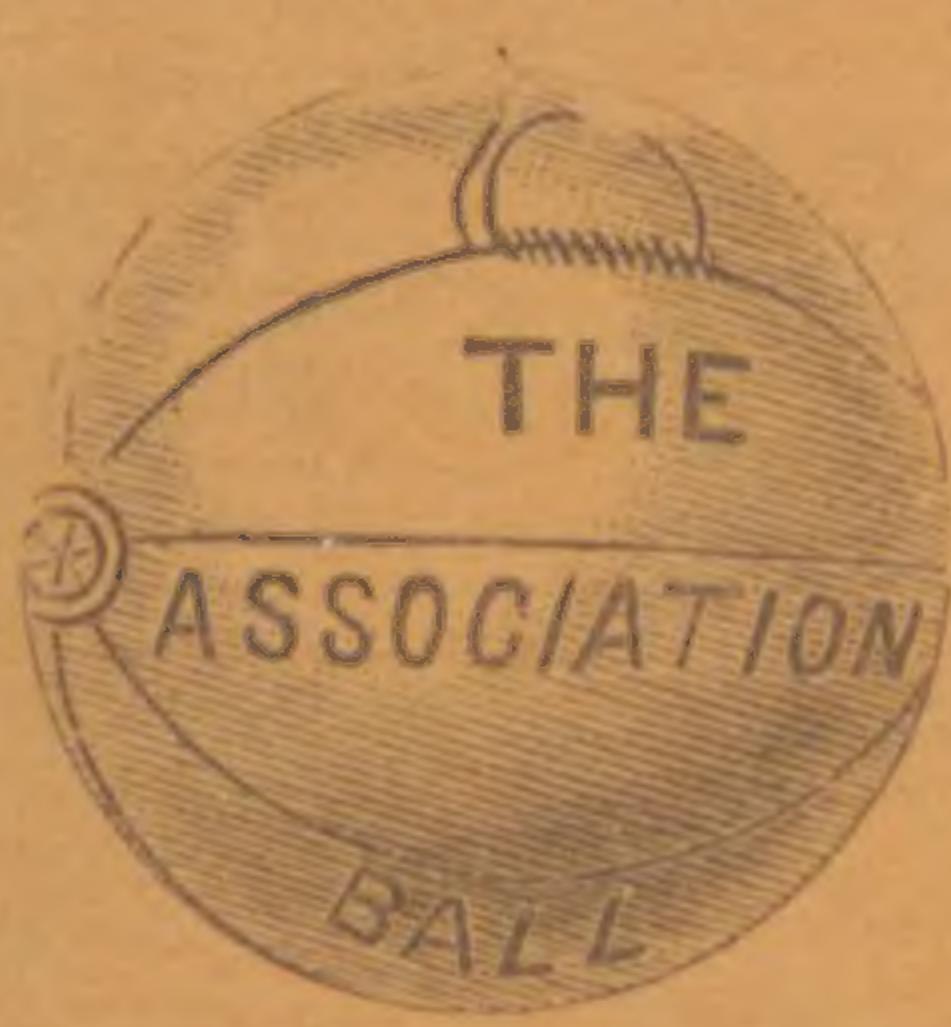
No. 1. Polished runners, blued foot plate.....	per pair, \$5 00
“ 2. Full Nickel-plated throughout.	“ “ 6 00
“ 3. Full polished and nickel-plated.....	“ “ 7 00
“ 4. Extra fine polished and plated.....	“ “ 8 00

Fine morocco cases for the above, suitable for holiday presents...each, 2 00
Also a full line of all other kinds of ice and roller skates, straps, etc., in stock.

PECK & SNYDER,
SOLE AGENTS FOR

ENGLISH IMPORTED FOOT BALLS.

They are made of heavy leather outside case, with best vulcanized India rubber bladder and will outlast three or more ordinary ones.



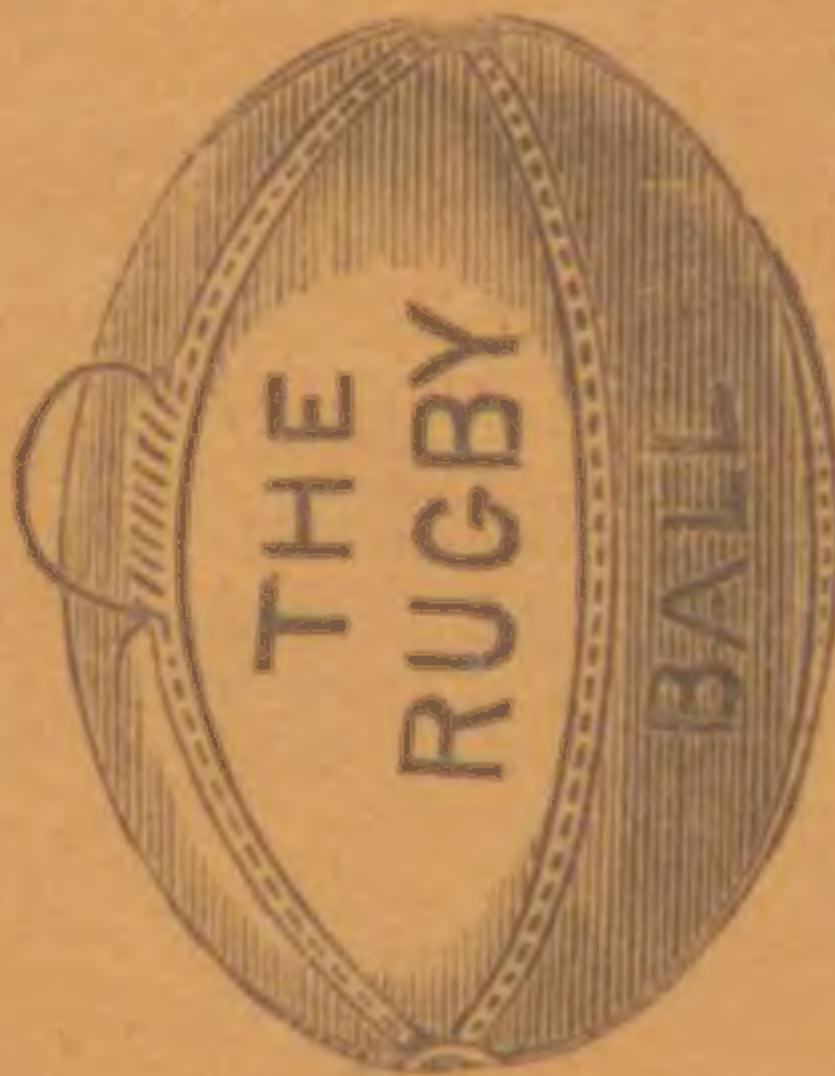
Style A.

Style A. The Association, or round Foot Ball (English), consists of a rubber bladder and outside leather case.

“ B. The Rugby, or oval-shaped Foot Ball (English), consists of a rubber bladder and outside leather case.

The sizes and prices of styles A and B foot balls and bladders:

Nos	1.	2.	3.	4.	5.	6.
Inches circumference	16.	19.	22.	24.	27.	30.
Each	\$2.	\$3.	\$4.	\$5.	\$6.	\$7.
Price for bladders only: Nos.	1.	2.	3.	4.	5.	6.
Each	\$1.00.	\$1.25.	\$1.50.	\$1.75.	\$2.00.	\$2.25.



Style B.



Style C.

Style C. The American Foot Ball is made of heavy canvas, thoroughly saturated with rubber, very strong. To be blown up with key, which goes with each one.

Nos	1.	2.	3.	4.	5.	6.
Inches circumference	20.	22.	24.	26.	28.	30.
Each	\$1.25.	\$1.50.	\$1.75.	\$2.00.	\$2.25.	\$2.50.
Keys for American Foot Balls, extra, each					10 cents.	

Canvas Foot Ball Shirts (new) as now used by all the leading clubs, made to order each, \$2.25.

Our new catalogue of 192 pages, 700 illustrations, sent by mail on receipt of 10 cents.

PECK & SNYDER, 124 & 126 Nassau St., N. Y.